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June 1932

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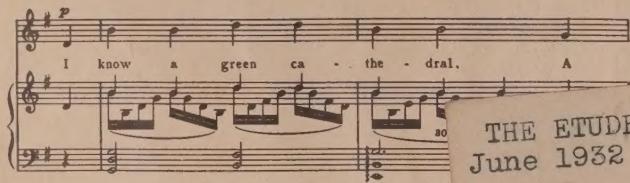
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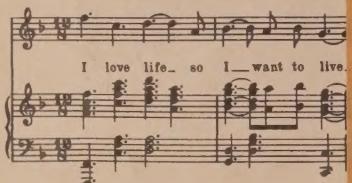
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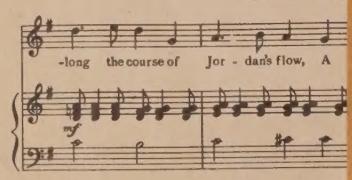


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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor  
JAMES FRANCIS COOKE

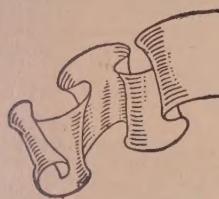
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EDWARD ELLSWORTH HIPSHER

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## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

GEORGE EASTMAN, industrialist, art and one of the most liberal of all philanthropists, died on March 14th, at home in Rochester, New York. Mr. Eastman was in his seventy-seventh year. His will provides a generous endowment to assure the continuance of the fine work of the Eastman School of Music which he was the pride of his life. Mr. Eastman was reticent as to publicity in connection with his benefactions; but it is known that his gifts for musical purposes to Rochester alone, were near twenty-million dollars.

RUSSIAN OPERA HOUSE for New York City is promised by the Russian Foundation which includes among its members on its Executive Committee those of Prince D. Cravath, the Grand Duchess of Russia; Prince Georges Matchabelli; Mrs. Otto H. Kahn and Allen Ward. The proposed opera house is to be a reduction of one of the similar and structures of imperial Russia.

VERDI'S "OTELLO" has had a revival at the Opera of Marseilles, after an interval of twenty-five years, and it has been warmly received.

THE FLUTE PLAYERS' CLUB of Boston closed its season with a concert on March 7th, at the Boston Art Club. The program opened with Chadwick's "Quintet for Piano and Strings," played in commemoration of the composer's death on March 4, 1931. Another American composition on the program was "Dusk" for flute and violoncello, by Arthur Foote.

THE EAST NEW MEXICO MUSICIANS ASSOCIATION held its first annual Festival on March 17th to 19th, at Roswell. There were contests for singing and for the playing of the Piano, String Instruments and Wind Instruments. Then on March 18th there was a concert by the New Mexico All State High School Orchestra.

WHEN THE METROPOLITAN OPERA COMPANY of New York came in danger of dissolution because of the financial emergency, Manager Gatti-Casazza offered his services free, if necessary to the continuance of the institution. Many of the leading artists met and volunteered the acceptance of a reduction of salary to help meet the economic breakers.

VITTORIO GIANNINI, a brother of the eminent soprano, Dusolina Giannini, has achieved the distinction of having his "Quintet for Piano and Strings" chosen as the American work to be published this year by the Society for the Publication of American Music. This non-commercial group publishes one or more compositions each year, so that thirteen years of existence has made a large number of American compositions the higher types available for libraries, colleges, conservatories and individuals. A member of the organization receives a copy of every published work.

THE NATIONAL ASSOCIATION OF ORGANISTS, with Dr. William A. Wolf presiding, met on May 8th to 10th, for its twelfth annual convention, at Philadelphia. Interesting events were two church services with music from early American sources, in commemoration of the bicentennial of Washington's birth; recitals on the recently installed organ of Convention Hall, on the Sesquicentennial organ now in Irvine Auditorium of the University of Pennsylvania; and at the Second Baptist Church of Germantown; and a concert by the Musical Art Society of Camden, New Jersey, led by Henry S. Fry.

THE ST. LOUIS ORCHESTRA, which was threatened with dissolution, announces a season of concerts for 1932-1933, with Vladimir Golschmann retained as conductor.

THE "COQ D'OR" of Rimsky-Korsakoff had its American première in purely operatic form, as originally designed by the composer, when it was given on March 28th at the Mecca Auditorium of New York, by the Russian Opera Foundation. Though the Metropolitan Opera Company has given this work some forty performances, these have been always as a mimed ballet with the singers in the orchestra, a form which was given to the work by Diaghileff and Fokine for the Russian Ballet.

DR. HENRY HADLEY, for three years conductor of the co-operative Manhattan Symphony Orchestra of New York, has resigned. He led his last concert on April 3rd. A special feature of the work of this organization has been the performance of works by American composers and the providing of opportunities for young artists.

THE WELLINGTON SYMPHONY ORCHESTRA (New Zealand), under the baton of Leon de Mauny, closed its season with a special program on which Mme. Evelyn de Mauny was the soloist in Mendelssohn's "Concerto in D minor for Piano and Orchestra." There was an audience of more than two thousand; and the Governor-General offered personal congratulations to the conductor.

PRESIDENT HOOVER has signed a new law recently passed by Congress, which debars ordinary musicians entrance to the United States from other countries, thus following England's example. Musicians of "superior talent" and "distinguished merit" are not affected but may enter freely.

THE TORONTO LADIES' STRING QUARTET, the first organization of its kind in our neighboring Dominion, played Beethoven's "Quartet Op. 18, No. 3" and the slow movement from the "Emperor Quartet" of Haydn, at a recent Sunday evening concert at the Royal York Hotel of Montreal.

THE OXFORD COUNTY MUSIC TEACHERS' FEDERATION held a Musical Festival at Woodstock and Ingersoll, Ontario, Canada, on May 16th to 18th. Prizes were offered for almost every form of solo and ensemble performance of vocal and instrumental works, and also for original musical compositions and for literary readings.

THE RAVINIA season of opera has been abandoned, so far as this summer is concerned; but the management announces that it will be resumed in 1933, the summer of Chicago's next big World's Fair.

OTTAKAR ŠEVČÍK celebrated, on March 22nd, the eightieth anniversary of his birth. In honor of the event, the Associated National Studios of Music, of Boston, sponsored an evening concert at Jordan Hall. The eminent violin pedagogue was born at Horazdowitz, Bohemia, in 1852. He finished his education at the Prague Conservatory, was three years Konzertmeister of the Salzburg Mozarteum, became well known as a concert virtuoso, was for seventeen years violin teacher at the school of the Imperial Russian Musical Society of Kiev; then, from 1892 to 1906, at the Prague Conservatory, where he formed the style of such present artists as Zimbalist, Kubelik, Kocian, Ondříček, Marie Hall and Leonora Jackson.

THE READING (PA.) SYMPHONY ORCHESTRA has finished its nineteenth season. A community of one hundred and fifteen thousand residents which can support a symphony orchestra that long is certainly not unmusical.

CHICAGO UNIVERSITY has added to its curriculum a Course of Music Study made possible by an endowment from an anonymous donor.

JACQUES ROUCHE, director of the Paris Opéra, resigned on March 15th, giving as his reason that the diminished subsidies by the Government and the reduced attendance made it impossible to give adequate performances with the resources at hand. Official action and assistance is anticipated, as the Opéra is one of the world's most famous musical institutions and one of the greatest attractions the French capital has to offer to tourists.

THE THIRTY-NINTH ANNUAL FESTIVAL of Ann Arbor was held from May 18th to 21st. Leading features of the event were Haydn's "Creation" by the University Choral Union and the Chicago Symphony Orchestra, with Earl V. Moore leading and with Ruth Rogers, Frederick Jagel and Chase Baromeo as soloists; three orchestral programs with Frederick Stock conducting and with Goeta Ljungberg (pronounced gae-tay lyoong-bairg), Beniamino Gigli (bay-nee-ah-mee-no jeel-ye), and John Charles Thomas each as the soloist of one program; and for the last performance the American première of "The Legend of the Invisible City of Kitesh and the Maiden Fevronia" by Rimsky-Korsakoff, with full chorus, orchestra and six soloists.

LOGAN HALL, of Tuskegee Institute, built and named in honor of Warren Logan, a pioneer worker at this internationally famous Negro school, was lately the scene of a grand concert by the Minneapolis Symphony Orchestra. Interesting items of the program were the "Juba Dance" of R. Nathaniel Dett and the first movement of the "Concerto in A minor" by Grieg, played by Hazel Harrison, head of the piano department of the school.

(Continued on page 453)



A Memorial Tablet to Daniel Decatur Emmett, Composer of "Dixie," recently unveiled in Mt. Vernon, Ohio, by the United Daughters of the Confederacy.



R. NATHANIEL DETT



VITTORIO GIANNINI

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VOLUME 1, NO. 6

JUNE, 1932

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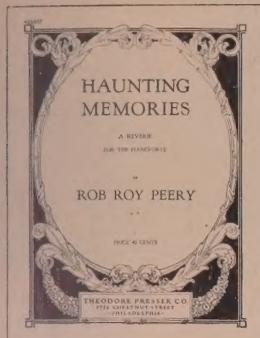
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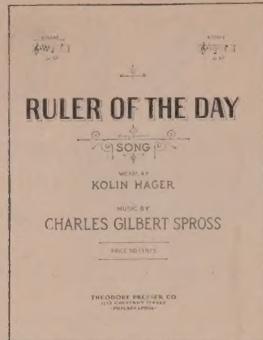
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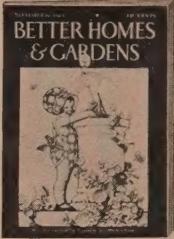
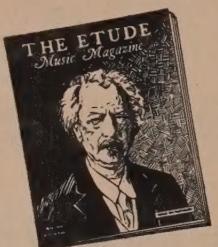
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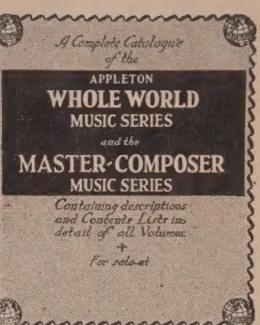
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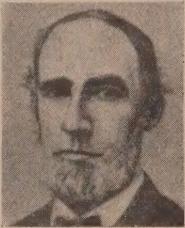
**RUDOLF BREITHAUP**—B. Aug. 1, 1875. Brunswick. Pianist, teacher and writer. Studied at Jena, Leipzig and Berlin. Lives in Berlin as writer and teacher.



**MRS. CORA S. BRIGGS**—B. in South Paris, Maine. Composer, organist and teacher. Writer of many sacred and secular songs. Wrote *Hold Thou My Hand*.



**RALPH H. BRIGHAM**—B. Oct. 10, 1883. North Adams, Mass. Organist and teacher. Grad. New England Cons. Many organ recitals. Lives in Rockford, Ill.



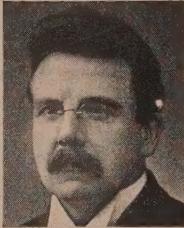
**GEORGE FREDERICK BRISTOW**—B. Dec. 19, 1825. Brooklyn, N. Y.; d. Dec. 13, 1898. Violinist, composer and conductor. Wrote operas, oratories, symphonies, etc.



**HOWARD BROCKWAY**—B. Nov. 22, 1870. Brooklyn, N. Y. Pianist and composer. Stud. in Berlin. Faculty of Peabody Inst., 1903-9; Institute of Musical Art, N. Y.



**ADOLF BRODSKY**—B. Mar. 21, 1851. Russia; d. Jan. 24, 1929. Violinist and conductor. Faculty Leipzig Cons., 1883. Came to U. S. in 1890. Dir. R. C. M. Manchester, 1895.



**ARTHUR SCOTT**—B. in New Zealand, 1861. Organist. Came to U. S. in 1900. Org. in Calif., and N. Y.; World's Fair, St. Louis, 1904. Past-Pres. N. A. O.



**JULIA BROUGHTON**—B. in Little Falls, N. Y. Organist and teacher. Stud. with Gen. A. Parker and Wm. Berwald. Music Department, N. Y. Univ. 1904. Past-Pres. N. A. O.



**PLATON BRONDUM**—B. May 10, 1869. E. bethgad, Russia; d. 11. 1924. Composer, pianist. Pupil of R. Stein and Rimsky-Korov. Came to U. S.



**HARRIETTE BROWER**—B. in Albany, N. Y., 1869; d. Mar. 10, 1928. Pianist, teacher and writer. Pupil of Sherwood, Sharpenka, von Bulow, etc. Has written many books.



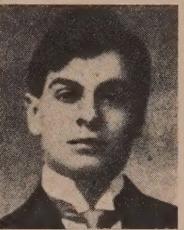
**ALBERT EDMUND BROWN**—B. Dec. 1871. Derby, Eng. Music educator. Came to U. S. in 1886. Dir. Dept. of Music Edu., Ithaca College, since 1924.



**ARTHUR L. BROWN**—B. in Providence, R. I., 1877. Composer. Stud. by avocation. Resides in Pittsburgh. Prolific writer of drawing-room pieces. Wrote *Love Dreams*.



**BERTRAND BROWN**—B. 1895. Chicago. Violinist. Pupil of Jeni Hulsey and Leopold Auer. Has appeared with leading orchestras of the world.



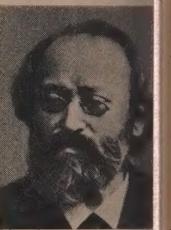
**EDDY BROWN**—B. July 1895. Chicago. Violinist. Pupil of Jeni Hulsey and Leopold Auer. Has appeared with leading orchestras of the world.



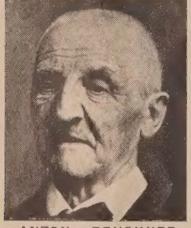
**MARY HELEN BROWN**—B. in Buffalo, N. Y. Composer. Best known for her songs. Has written in instrumental and choral music. Lives in N. Y. City.



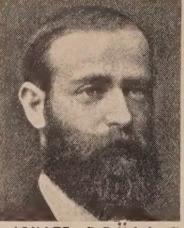
**J. LEWIS BROWNE**—B. Mar. 18, 1861. London. Composer, organist and conductor. Toured widely in Europe. Dir. of Music, Chicago. Pub. Schools, since 1928.



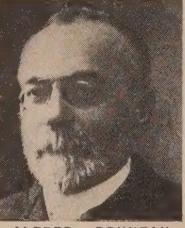
**MAX BRUCH**—B. June 1838. Cologne; d. 2. 1929. German composer. Pupil of Hiller, Reinecke. Works in opera, cantatas and phonies.



**ANTON BRUCKNER**—B. Sept. 4, 1824. Ansfelden; d. Oct. 11, 1896. Austrian composer and organist. Chiefly self-taught. Wrote nine symphonies.



**IGNATZ BRÜLL**—B. Nov. 7, 1846. Prossnitz, Moravia; d. Sept. 17, 1907. Pianist and composer. Wrote many operas. The *Golden Cross*, 1875, his most successful work.



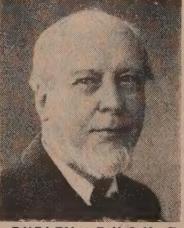
**ALFRED BRUNEAU**—B. Mar. 3, 1857. Paris. Composer and critic. Pupil of Massenet. Has written operas, chamber music and songs. Wrote *Le Reve*.



**GILMORE WARD**—B. Aug. 8, 1859. Bethel, Vt. Pianist and teacher. Pupil of Schawenka, Sherwood and Wagner. Founded Cons., Durham, N. C.



**SIMON BUCHAROFF**—B. in Berdizhev, Russia, 1881. Pianist and composer. Stud. Vienna Cons. Debut in N. Y., 1906. His opera *Sakaha* produced in Germany.



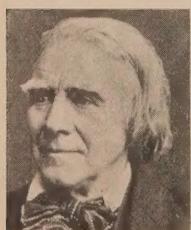
**DUDLEY BUCK**—B. Mar. 10, 1839. Hartford, Conn.; d. Oct. 6, 1909. Organist, composer and teacher. Stud. at Leipzig, Dresden and Paris. His church music widely-known.



**L. A. BUGBEE**—B. in America; d. 1917. Composer and teacher. Lived on the Pacific Coast. Children's pieces and studies for piano very popular. Wrote *Maypole Dance*.



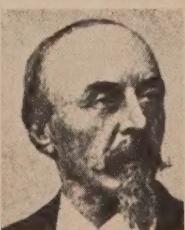
**JOHN BULL**—B. in Somersetshire, Eng. Mar. 12, 1628. Composer and organist. Org. Dame Cathedral, Ant. 1617. Many compositions for voice and organ.



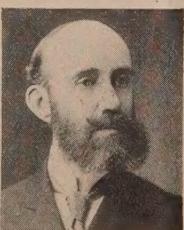
**OLE BULL**—B. Feb. 5, 1810. Bergen, Norway; d. Aug. 17, 1880. Famous Norwegian violinist. Practically self-taught. Travelled widely in Europe and America.



**FREDERICK FIELD BULLARD**—B. Sept. 21, 1864. Boston; d. June 24, 1904. Composer and teacher. Stud. with Rheinberger. Wrote numerous songs and choruses.



**HANS GUIDO von Bülow**—B. Jan. 8, 1830. Dresden; d. Feb. 12, 1894. Pianist, conductor and critic. Married Cosima Wagner. Critical editions of pf. sonatas and studies.



**GEORGE A. BURDET**—B. June 17, 1856. Boston. Organist and composer. Grad. Harvard Univ. 1881. Founding mem. A. G. O. Choral music, organ and pf. pieces.



**JULIA L. BURKHARD**—B. in Trinidad, Colo. Music educator. Stud. New England Cons. and in Chicago. Board of Dir. M. N. C. Now Super. in Pueblo Sch., Colo.



**CECIL BURLEIGH**—B. Apr. 17, 1885. Wyoming, N. Y. Violinist and composer. Stud. with Dvorak. Toured widely in Europe and U. S. Wrote *Mother O' Mine*, *Jean*, etc.



**H. T. BURLEIGH**—B. Dec. 2, 1866. Erie, Pa. Baritone soloist and pianist. Stud. with Liszt. Teacher at both Insts., 1885-87. T. U. S. and Europe.



**RICHARD B. MEISTER**—B. Dec. 1860. Hamburg. Composer and pianist. Stud. with Liszt. Teacher at both Insts., 1885-87. T. U. S. and Europe.



**WILLY BURMESTER**—B. Mar. 18, 1869. Hamburg. Violinist. Pupil of Joachim. Debut at early age. Has toured England, Scandinavia and America.



**CHARLES BURNET**—B. Apr. 7, 1726. Shrewsbury, Eng.; d. Apr. 12, 1814. Organist. Among the greatest musical historians. Wrote *General History of Music*.



**CARL BUSCH**—B. Mar. 29, 1862. Bjerre, Denmark. Teacher, conductor and composer. Stud. at Univ. of Copenhagen and Royal Cons. Has lived in Kansas City, Mo., since 1887.



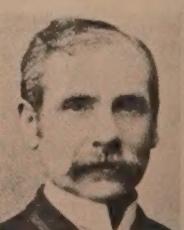
**FERRUCCIO BUSONI**—B. Apr. 1, 1866. Empoli, Tuscany; d. Jul. 27, 1924. Pianist and composer. Taught at several European Cons. Wrote operas, orch. and chamber music.



**HAROLD L. BUTLER**—B. June 18, 1874. Silver City, Idaho. Music educator. Stud. in Chicago and Paris. Dean of Fine Arts, Univ. of Kansas, since 1915.



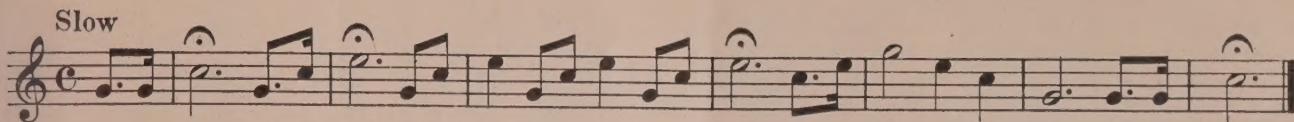
**DAME CLARA BUTT**—B. Feb. 1, 1873. Southwick, Sussex, England. Contralto. Debut at Albert Hall, 1892. Toured America in 1899 and 1913. Retired.



**JAMES A. BUTTERFIELD**—B. May 18, 1837. Hertfordshire, Eng.; d. 1891. Composer. Settled in Chicago, 1866. Wrote *When You and I Were Young, Maggie*.



**WALTER H. BUTTERFIELD**—Music ed. and conductor. Music Super. Nat. Conference, 1932. Dir. Music, Board of Education, Providence, R. I.



THE United States Marine Band played *Lead Kindly Light*; three volleys from a squad of navy rifles cut through the bleak March air in the Congressional Cemetery at Washington; a Marine bugler blew taps; and the flag-draped casket of a man who was admired by millions of the whole world was lowered to its last resting place. John Philip Sousa, the most distinctive of American composers, is no more.

Surely the readers of THE ETUDE MUSIC MAGAZINE will pardon their editor for making this a personal tribute rather than an editorial; because it was his honor, privilege and joy to know Lieutenant-Commander Sousa for the better part of a lifetime. His relations with him were such that he could not think of the great bandmaster and composer merely as a musician of world-renown, but rather as a rare friend. However great the Commander was in the field of music, he was even greater as a friend. Honored by kings and presidents, and decorated by many foreign nations, he was the simplest of men. His cordial personality, his wit, his determination, his ideals, his mental alertness, his youthful whimsicality, his amazing versatility, his judgment, his rich erudition, his justice, his patriotism and his manly demeanor; all of these were in many ways incomparable.

There will never be another Sousa. The Almighty gives only one such man to history. His fine nature was indescribable. Without cant or priggishness, he had unmeasured contempt for anything low or vulgar. If he found himself in the company of men who were set upon objectionable or coarse remarks or stories, the Commander would mysteriously disappear. Surely he fulfilled in every way that definition of a true gentleman—a man who is incapable of doing an ignoble act. He seemed to embody the "Gemüthlichkeit" of his Bavarian mother, and the courtliness of his Spanish-Portuguese father, combined with what we like to think are the highest standards of American manhood. His family name really was Sousa, a name distinctly Portuguese, and not John Philip, so U. S. A., as some silly parographer once asserted.

Thousands of people thought of Commander Sousa merely as a composer and a bandmaster. As a matter of fact he was a man of great breadth and grasp in all directions. His tolerance was outstanding. Religious bigotry was unthinkable to him. Himself an Episcopalian, for years one of his best friends was the late Father John Cavanagh of Jenkintown, Pennsylvania. We wish that we could recount here his valuable services at Washington in connection with congressional legislation relative to music. Calm and quiet in his methods, he would repeatedly floor any legal antagonist who tried to bulldoze him.

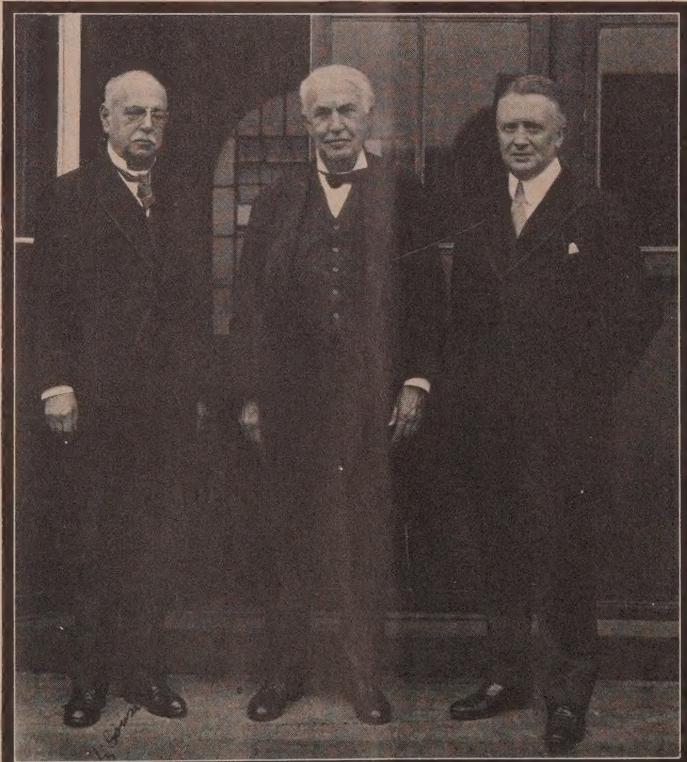
So many biographies and general comments upon Commander Sousa have appeared since his death that our readers

surely will not invite their repetition. More people had seen Sousa personally than almost any other international figure of his day. For years he played, often twice a day, to throngs. His band penetrated all parts of this country and he was enormously admired in England, the European continent, South Africa and Australia. Great composers paid him the homage of copying the unusual effects in wind instrumentation devised first by "The March King." His music, particularly his marches, gained a wider permanent international currency than the works of any other American composer. In the World War the armies on both sides marched to the front to Sousa tunes. Several of his marches are so well established in the repertoires of German bands that it is sometimes difficult to convince a German that they are really of American origin. He was one of the most original of all composers. That is, whether one likes the Sousa melodies or not, it will be found impossible to trace their resemblance to any other source. Perhaps it is for this reason that in "A History of Music," by Sir Charles Villiers Stanford and Cecil Forsyth, there occurs this notable paragraph: "Sousa's musical gifts may be summed up by saying that he has done one particular thing better than any living man. And this is no small praise. He is certainly one of the most distinctive figures in the country."

The writer first met the Commander when, as a boy, he learned that Mr. Sousa was to play two of his juvenile marches at Manhattan Beach. Owing to recent family reverses he found himself without the carfare from his Brooklyn home down to the beach; so he walked there and back—twelve miles. There he stood by the closely awninged band enclosure and

listened with exploding pride to his youthful compositions. At the end he went to the door of the green-room and introduced himself to the famous conductor. "Why you little rascal!" exclaimed Sousa, "you couldn't have written them." Sousa took that beaming boy over to the luxurious hotel veranda-dining-room and treated him to ice cream at thirty cents a plate. The ordinary market quotation on ice cream in city stores was at that time five cents a plate. No man of national importance could have had a finer reception than had the writer that day. Little did the bandmaster dream that at one time that same boy would head the company publishing most of his famous compositions. The friendship that began then lasted until the day of the Commander's death.

Commander Sousa's domestic life was unusually beautiful. He resided in a splendid home at Sand's Point, Port Washington, Long Island, overlooking Long Island Sound. There he had a great library of which he was justly proud. Sousa was one of the best-read men of his time. He actually knew the



This photograph was made at the first meeting ever held between Mr. Thomas A. Edison and Lt. Commander Sousa who went to Orange, New Jersey in company with the Editor of The Etude whose picture also appears.

contents of thousands of volumes. He read with amazing rapidity and his memory was uncanny. His sports were man's sports. He was devoted to trap-shooting, horse-back riding and golf. An unfortunate accident nine years ago made it impossible for him to indulge in all of these during his last years. He fell from his horse while at Willow Grove, Pennsylvania, and fractured one of his vertebrae.

To most men such an injury would have meant the termination of a career. Not so to Sousa. Despite the pain that his friends knew was constantly with him, he marched valiantly on, taking his band on many lengthy tours of thousands of miles and playing hundreds of concerts to multitudes of people when it was agony to raise his baton. Imagine a man, in his seventies, with a broken neck, carrying on in such fashion. Game! When questioned by his friends as to his misfortune, he usually replied with a smile, "It's pretty tough." That was Sousa. More than this, during this time he wrote, at his home at Sand's Point, some of his most virile marches.

Sousa was devoted to his wife and to his children. Whenever anyone mentioned Mrs. Sousa, he always said, "She was the prettiest bride the sun ever shone on." Commander Sousa's children, John Philip, Priscilla and Helen (Mrs. Albert), all inherited their father's remarkable mental alertness. He was very close to his official family, his manager, Mr. Harry Askin, his soloist, Miss Marjorie Moody, and his faithful secretary, Miss Lillian Finegan. Nothing was too good for them.

Sousa was an inimitable correspondent. His letters to his friends, in long-hand and usually written in a panel not more than one inch wide down the right-hand side of the sheet, were at the same time, telling, sprightly and affectionate. He had pronounced literary ability, as is indicated by his notable novels, particularly the ingenious "The Transit of Venus" and "The Fifth String." His favorite was "Pipetown Sandy."

Once Mr. Thomas A. Edison told the writer that he was a very great admirer of Sousa and wanted to know whether arrangements could be made to meet him. Accordingly, one day a few years ago, the writer motored to the Edison Laboratories in company with the Commander. The meeting for the first time of these two great personalities who had done so much for music in different ways was a most striking one. They were both too frank to permit of formalities. They dropped the formal "Mister" at once. The Commander was slightly deaf at that time and Mr. Edison was almost stone deaf. Therefore it fell to the lot of your editor to act as a kind of "Dolmetscher." Before long he found them involved in a heated argument. Each man spoke his own thoughts and with vehement frankness. Mr. Edi-

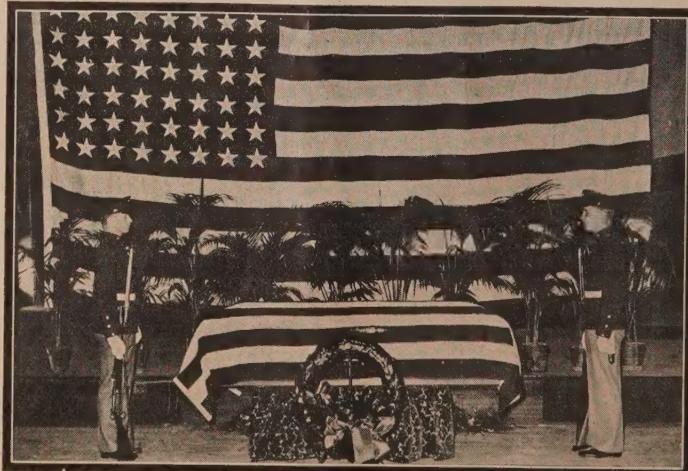
son announced that in his opinion the music of Mozart was of little consequence. At this, Mr. Sousa bristled like a bulldog facing an enemy and made some remarks about the shortcomings of "canned music." The impression of the writer was that Mr. Edison thought that Commander Sousa would do well not to discuss electrical inventions and that Commander Sousa thought Mr. Edison had better reserve his opinions about music.

They parted in excellent humor. It was a memorable meeting, a partial review of which was published in *THE ETUDE* at the time.

The Sousa Band was always a virtuoso band, just as the Commander was the foremost virtuoso band conductor of all time. When asked how he secured such fine performers he replied, "Easy. I pay them the highest prices and naturally get the best." But this was not all. The men revered his musical ability and literally worshipped the man. To have played in the Sousa Band was the highest distinction a performer could have. Having achieved this distinction, they, like the Mussulman who has visited Mecca, could die happy. When the Commander opened his season, his old players, many temporarily employed in our great symphony orchestras, all flocked back to Sousa. Clarence Russell, a Williams College graduate, long his able and faithful librarian, used to say that nothing could keep them away from "the old man," as he was affectionately called. Once the writer asked one of the performers for the secret of this. He laconically answered, "I dunno, I guess it's because he's so damn decent."

On the day before his passing Commander Sousa made a trip to Philadelphia and came directly from his hotel to the writer's office. He was on his way to Reading to the celebration of the eighteenth anniversary of the founding of the Ringgold Band. With him were Miss Finegan and Miss Moody. That evening he dined at the editor's home in the environs of Philadelphia and later went to see a Lincoln play, "If Booth Had Missed." The Commander was an eleven-year-old boy in Washington when Lincoln died, and he enjoyed the performance hugely. The following morning he expressed a desire to visit the Presser Home for Retired Music Teachers, in Germantown, Philadelphia; and the editor motored him out there to see recent improvements. He was in a very happy mood but in frail physical condition. They then returned to Philadelphia and lunched at the Penn Athletic Club. That afternoon the Commander had a long sleep, and a few hours later, after a banquet and a concert, retired for the night. His secretary heard him coughing in his room and called at the door to ask if he wanted anything. Realizing that he was seriously ill, a doctor was summoned and a short while thereafter Sousa was no more.

One singular incident of the last hours of this  
(Continued on page 452)



The casket of John Philip Sousa as he lay in state on March 9th, 1932, in the Band Room of the Marine Barracks at Washington, D. C., where as a boy of thirteen he started to play and where in later years he conducted the Marine Band. In this hall the funeral services were held.



JOACHIM RAFF



RUDOLPH GANZ



ERNEST BLOCH



EMILE JACQUES-DALCROZE



FRIEDRICH HEGAR

# Chant d'un Voyageur

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By JAMES FRANCIS COOKE

EVER MISS Grock. We had never heard of a Grock or had any idea what a Grock was until one day in Geneva we saw his name in letters two feet tall on the boardings outside of a vaudeville theater. At the box office we found that Grock was somebody, for the prices were those of the Grand Opera; more than this the house was nearly sold out. Nobody, however, seemed to be able to tell us just exactly what one might expect to see and hear. Evening came, and when we got to the theater we found that "trick" seats, which, the moment you stand, spring up with a snap like the jaws of an animal, were crowded in every aisle. The program began with the conventional international vaudeville numbers. One of the reasons that vaudeville has died in the New World is the deadly monotony of the acts. True, our circus audiences with its sawdust ring patterns are rarely changing in a decade; but one comes to the circus only once a year and we submit to the same old stunts as a kind of amusement ritual which we should do away with. Vaudeville performers go through their stilted steps, repeat the same gestures, ate the same old jokes, and even make the animal kingdom ape the same deadly brand. The same lions stand on the same saws, the same dogs jump over hurdles and the same seals balance the same balls on their agile snouts.

Not so, Grock. Grock is the greatest clown in the world; and he is such an extraordinary musician that only a trained musical auditor can get all of the fun from his performance. Therefore he plays to two audiences—to Mr. and Mrs. Pollio and to the more favored audience of musicians. Grock in his make-up looks so much like Mr. Jiggs that we actually smelled corn beef and cabbage and expected to see Dinty Moore come in at any time. He plays anything from a stove pipe to a grand piano, and he plays every instrument exceedingly well. With apparent spontaneity he will introduce comicalities at the most unexpected times and invariably "bring down the house." To see Grock play a complicated composition and then curiously and eminently dissect the piano to find where the extraordinary effects come from is a real treat. If you are still under ninety-five and have any sense of humor left, you miss Grock.

### Are the Swiss Musical?

A CHANCE ACQUAINTANCE at the Grock performance (it should have been called the Grock recital, for Grock made almost the whole show) was a talkative young Swiss from one of the Italian Cantons. Among other things he said, "I Svizzeri sono molto musicali." Yes, the Swiss are very musical—sincerely and honestly musical. You would think so if you had seen them in Lucerne and Lugano, standing by the hundreds for hours to listen to an open air band concert and not an exceptionally good concert at that. Our American bands often rise to far greater heights. The programs, however, were for the most part far more serious than those in America, save in cases like that of the Sousa Band, the Goldman Band, the concerts that that unusual conductor, Luigi Conterno, used to direct in Prospect Park in Brooklyn, and those of a few other notable American bands. The Swiss audiences would soon scatter if they were offered a program of tin-pan alley stuff, no matter how cleverly it might be seasoned by the weird harmonies of trick orchestral hacks.

The wonder is that such a gloriously inspiring country has not produced more famous composers. With the exception of Raff, Hegar, Bloch and Rudolf Ganz, there are no composers of international renown. Two of these, Bloch and Ganz, have been in America so long that we like to think of them as Americans. Once walking down the Boulevard Michel in Paris, with I. Philipp and Ganz, the writer commented upon this, and the famous Swiss born virtuoso replied, "It must be because the country is *too* beautiful!"

### "Raff"

THE MELODIOUS composer, Joseph Joachim Raff was born in Lachen, Lake of Zurich, May 27th, 1822, and died at Frankfort on Main, June 25th, 1882. He was the son of an organist and was educated in Wurtemburg and at a Jesuit Lyceum in Switzerland. For a time he was a school teacher. He studied violin and composition without a master. Mendelssohn liked his compositions and induced Breitkopf and Härtel to publish some of them. He gave up school teaching, which did not better his finances. Liszt took him

upon a concert tour. He hoped to meet Mendelssohn; but unfortunately Mendelssohn died before Raff reached Leipzig. For a time he wrote articles for magazines. Von Bülow encouraged him by playing his works. His opera, "König Alfred," was produced in Weimar in 1851. A second opera, "Dame Kobold," was given at Weimar in the seventies. In 1877 he was appointed director of the Hoch Conservatorium in Frankfort. He wrote with enormous rapidity, producing some two hundred and thirty works, some of them excellent and some surprisingly weak. He is now known almost exclusively by his third Symphony ("In Walde"), his fifth symphony ("Lenore") and his very popular violin piece, "Cavatina." His early life was one of very great privation and struggle, and he was in embarrassing financial difficulties much of the time. This accounts for the mediocrity of much of his work. Raff had to live, and his pot-boilers were often pretty bad. The notable thing about his career in connection with this article is that only a very small and comparatively unimportant part of his life was spent in Switzerland.

### Hegar, Bloch and Ganz

OF THIS TRIO, Friedrich Hegar, who died recently, was born in Basel, October 11, 1841. Quite different from Raff, he was an exceptionally well trained musician. At the Leipzig Conservatory he studied with Hauptmann, Richter, Rietz, David and Plaidy. For a while he lived in Poland, Paris and London. In 1863 he settled in Zurich, as an orchestral and choral conductor. In 1875 he founded the Conservatory of Zurich. His compositions are very largely for chorus and are greatly in demand in Switzerland.

Ernest Bloch was born at Geneva, July 24th, 1880. He studied with Jacques-Dalcroze, L. Rey, Eugene Ysaye (at the Brussels Conservatory) and with I. Knorr at the Hoch Conservatory. For a time he was professor of Composition at the conservatory in Geneva. In 1916 he came to America, as conductor for Maud Allen, the dancer. Since then he has spent most of his time in America. He is considered one of the greatest composers of the present; but, is he Swiss, American or the first of the Jewish nationalistic composers? His utilization of Jewish themes in many of his works has given them a distinct racial



WHY SWITZERLAND DOES NOT BUILD SKYSCRAPERS

Here is a picture of the Jungfrau which is nearly two and a half miles high. The view was taken from Interlaken. In the center of the picture is a little white object. This represents the Empire State Building in New York City, the tallest building made by man, and its height in relation to the Jungfrau—a mere pygmy in comparison.

flavor which has brought them wide admiration.

Rudolph Ganz was born in Zurich, in 1877. He is a pupil of R. Freund, J. Hegar, C. Eschmann-Dumur, Ch. Blanquet, F. Blumer, F. Busoni, and H. Urban—surely an imposing array of teachers. At first he was a 'cellist, but in 1899 he made his mature debut with the Berlin Philharmonic, playing the Chopin *Concerto in E minor* and the Beethoven *Concerto in E-flat*. During the next year this same orchestra played his first symphony. In 1900 he came to Chicago to head the department of Piano at the Chicago Musical College, succeeding Arthur Friedheim. He is now the President of this institution. He has made many highly successful tours of Europe. For many years he was the conductor of the St. Louis Symphony orchestra.

#### A Perpendicular Country

WHILE THERE ARE many Swiss musicians of renown, the quartet we have presented are the best known outside of their own land. Practically all of them were born in German Swiss cantons. The Blanchets, father and son, were born in Lausanne, however. One might think that in this magnificent little republic, representing the world's greatest experiment in international amity, far more composers would have appeared. However, one at once notices that while in Switzerland three races—German, French, and Italian—all live happily under one flag, there is surprisingly little mixing of these racial strains. The German Swiss are German, just as the Italians are Italian and the French are French. All adore Switzerland. No doubt the reason for this is the altitude of the mountains, which in the past made travel an unending problem. Now, however, the most efficient Swiss Railway system may change this condition. Switzerland has huge tonnages of "white coal" pouring out of innumerable cascades and glacial streams. For this reason most of the railroads are electrified and travel in Switzerland is refreshingly clean. The cars are often very small, but they are very comfortable and the service is always courteous. The country is small geographically, but so much of the travel is perpendicular, or nearly so, that great speed is unthinkable. Properly speaking, the Otis Elevator Company would have been the logical builders of Swiss railroads. Yet there is no country in the world in which one can have a taste of every variety of scenery in such a short period of time. Just a few miles gives one a wholly different and often enthralling change. That is one of the reasons why millions go to Switzerland for rest and play.

#### Not All Mountains

SWITZERLAND, however, is not all mountains. There are many fairly level stretches, and these are by no means the least interesting. It is, however, in the localities where the giant peaks are always visible that one gets the peculiar feeling of being drawn skyward. The writer confesses that it would take a long



AN ARM CHAIR MUSICAL JOURNEY IN EUROPE  
So great has been the demand for the Musical Travologues of Dr. Cooke that arrangements have been made to continue this series with visits to picturesque places of musical interest, similar to the foregoing article, but more varied than hitherto.

time before he could settle down to attempt creative work in Switzerland. The tremendous impressiveness of the scenery dwarfs one's own sense of realities. That this has had its effect upon the Swiss people and their higher musical achievements is possibly true. In Switzerland no one ever thinks of planning a skyscraper. The Empire building of New York City,—Al Smith's prophetic digit of future American structures—would look like an impudent flaunt at the Almighty, if it were set down in Interlaken under the shadow of the Jungfrau ten times as high as the New World's proud human achievement. It would suggest a small boy making a gesture of disrespect to a giant. Therefore, one in Switzerland is continually reminded of his pigmy birthright. Only a Wagner can transcend this feeling. Wagner was inordinately fond of Switzerland and did some of his best work there, if not his very best. We are thinking of the last act of "Tristan and Isolde," which was completed at Lucerne. Surely there is something of the inspiration of the glorious heights of the Rigi in that act.

We would not want to see "Tristan and Isolde" done at Lucerne. In fact we doubt whether it could be adequately done. "Tristan and Isolde," because of its epic character, calls for a stage of dimensions, and the Municipal Opera House at Lucerne is a bijou, a little jewel among opera houses. One almost can shake hands with everybody else. While there we saw a performance of "Madama Butterfly," excellently given—possibly the last performance of this opera the writer will ever see, since the author, the late John Luther Long, was for years one of his intimates. Together with Long, at home he had discussed "Madama Butterfly" scores of times. To see it again would be a heartbreak. The performance at Lucerne was excellent, musically and dramatically, even though the star's blond tresses persisted in leaking out from under her black Japanese wig. The whole spirit of intimacy promoted by this miniature opera house was most captivating. As in most European opera houses, save in the largest cities, it is quite the thing to stand during an intermission and casually ogle the house



EDOUARD POLDINI  
Famous Hungarian master long resident in Switzerland.

through one's opera glasses. No one thinks anything of this sudden transformation of the audience into an astronomic society. You are expected to inspect audience, and you must not mind inspected.

Once, at Seville, this inspection was the principal part of the evening's entertainment. There was a reason however as the was that peculiar combination of villa, ballet, concert and grand opera the Spaniards call a *Zarsuela*, and had little artistic value. On the other the King, Queen and most of the Spanish court were present, and the entire auditorium looked like a window at Tiffany or Cartiers. There were enough decorations in that house to have a national debt. How the Spanish can wear jewels! How the Spanish grandes can display decorations! All that is now buried in the mundane heap of democracy!

#### The Composer's Retreat

MANY COMPOSERS of other countries have taken up their home in Switzerland. Lake Geneva seems one of the great magnets. And can one wonder? From Montreux at one end of the lake to Geneva at the other, for miles away, this entrancing body of water is buried in beauty and romance, really 1218 feet above sea level but surrounded by so many peaks that it lies deep in a valley. Its greatest is nine miles. One of the most distinguished foreign residents is Paderewski, whose home is at Morges near that likewise distinguished friend, Josefmann.

Between Montreux and Geneva lies Lausanne, noted for its musical and cultural colony. At Lausanne there are scores of "finishing" schools for boys and girls. There is also a splendid University with a very magnificent central building in which there is an auditorium in which any one who attempts to speak in it, in an exquisite room, surrounded by some of the most beautiful of mural paintings in any modern European structure, acoustical accident. If one speaks those in the first few rows may hear those in the back of the hall hear nothing. If one speaks in a louder tone the are so great that no one may hear. The writer spoke a few years ago in this hall at the Anglo-American Music Conference. Henry Hadow, who was the president, gave advance warning of the peculiarities of the hall, but the writer had so much experience in public speaking that he smiled confidently. After a few performances he saw most of the audience put their hands to their ears. He tried to thinkable vocal modulation and finally it up as a bad job. Fortunately a copy of the speech had been printed in a newspaper and it was probably the only address that really reached its destination during the conference. Mr. Percy Scholes, the British writer and lecturer who resides in Vevey, or rather in the hills above, was, together with Dr. Frances E.

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THE CONSERVATORY OF MUSIC AT GENEVA



THE UNIVERSITY BUILDING AT LAUSANNE



THE GRAND OPERA AT GENEVA

# Just One Hundred Years Ago

Being a Musical Chronicle of the Year 1832

By ALFRED GLENN

THE DEVIL was hard at work at his forge—for had not an underground rumbling been heard at Durham? In the country folk of England this was enough of approaching danger to occasion a wide-spread revival. No less dubious were the Londoners who saw violinist an accomplice of Satan, curiosity battling with their fear, crowded about him on the streets actually to impede his progress, him, pinched him to see if he was and blood, and murmured dark positions one to another. But the like figure stalked through their streets, gazing his Guarnerius and now and again with a glance some over-urchins who tried to combine the fit of devil-gazing with the more diabolical one of pocket-picking.

#### Pocket Problems

WAS natural that money as well as magic should be a preoccupation of the English this year. Already, since setting foot on the island a few months before, Paganini had been involved in a law suit and now the press had taken up the hue and cry of exorbitant rates charged of purse, with the Bloodless Revolution imminent, the English must hold to a penny, taking their amusements gaily. Of course at "Wakes Hollow" they could enter the pig-tail holdingest or the grinning contest. Or they drink away memory of the fourteen-work day at the pub, till the beadle led them awake and away to Sunday morning service. But a Paganini concert beyond their pockets and their perspirations. They must content themselves with gaping and hooting rhymes:

"Who are these who pay five guineas to hear this tune of Paganini's?  
Who answers—Pack o'ninies!"

But in this year of depression, 1832, and Society still somehow got what it wanted. Leigh Hunt, creator of insatiable quatrains, without money to his horde of children, begged—or his wife beg for him—money enough to go to the concert. Evidences of its keen effects are found in the poem written soon after and in such criticisms as: "He was handfuls, as it were, of staccatoed notes in distinct and repeated showers, or his violin, small and pungent as the effects of pins."

#### In the Stalls

MICHAEL COSTA, he of the vigorous baton, was there to see if Paganini could win over the English as he himself had a few months before. John Barnett, recently engaged by Madame Vestris, music director of the Olympic Theater, was forward in his seat carefully taking note of the stage business of Paganini, for possible use in his own theater. And it was the stimulus of this very concert that led Henry Gamble Blagrove later that same year to Germany to study the violin under Spohr. William Crotch who was soon to resign directorship of the Royal Academy of Music had decided to throw the weight of academic prestige on the side of this somewhat doubtfully authenticated display. Domenica Dragonetti, master of the

double bass which he still, at sixty-nine, played with sweeping vigor, was to be seen, with his blue snuff box and his lapful of dolls, applauding explosively with great calloused hands.

Thinking to translate on the piano the glancing sun-flashes of Paganini's playing, Madame Louise Dulcken had secured a near seat. John Ella and Charles W. Glover, violinists, found the pure accuracy of Paganini's double harmonics almost unpleasantly stimulating, and Pierre François Laporte, manager of Covent Garden Theatre, who would before the end of the season be forced to retire with heavy money losses, had, nevertheless, with characteristic coolness, bought an eight guinea box.

#### A Concert of Critics

THE RECENTLY elected director of the Philharmonic Society, Moscheles, was to be pointed out by the frown which deepened as the stage-play of broken strings increased. And Thomas Moore, his ears attuned to lilting Irish folk songs, stirred restlessly at the "tricks and surprises," at the "bow in convulsions," at the "enharmonics like the mewlings of an expiring cat." On the other hand, Vincent Novello, he of the genial heart (whom Lamb had mentioned in his "Chapter on Ears"), smiled broadly—though mindful of how little this fearful music bore resemblance to his own "Cheerful Glee."

Beautiful Mary Anne Paton, "so like her mother as to cause many a missed heart-beat among the white-haired gentlemen," sat beside her husband, Joseph Wood, who found more wonder in her presence beside him than in all of Paganini's glinting pizzicatos. Rubini who could look on Paganini as a brother virtuoso was listening to the rain-pelting staccatos and the clangorous bass spun out to a white silver, and was thinking of new ways to manipulate his own flexible tenor voice.

Madame Schröder-Devrient, Antonio Tamburini, Arthur Edward Seguin, John Templeton, Jane Shirreff—were not these singers eager to hear this meteoric Italian? And could not even that most supple of ballet dancers, Marie Sophie Taglioni, find

guidance for her light foot in the dizzy bow of Paganini? Of her Thackery said, "That most beautiful and gracious of all dancers! Will the young folks ever see anything so charming, anything so classic, anything like Taglioni?"

#### Far from the Madding Crowd

THOMAS MASSA, perhaps, had found heart to be present, although he must have missed the company of his friend, Charles Lamb. Retired to Edmonton, Lamb had that very day received a letter from Wordsworth condoling his decaying sight "not for anything there is to see in the country but for the miss of the pleasure of reading a London newspaper." But Lamb had heard enough to give a flicker of a smile at reports of the "spoutings of Paganini's volcanic muse." One staid English clergyman in the midst of a former concert had arisen and fled from the hall shouting that the Arch-foe himself stood at Paganini's shoulder directing his movements.

Then, after that night of cheering and flinging of flowers, Paganini went on to Dublin—in poorer health (the mists of England were bad for him) but richer pocket—where he must have stopped at a music shop at 46 Upper Sackville Street to see the contrivance, the "Chiroplast" (a mechanism for training the hands for piano and violin playing) which had already brought its inventor, Johann Bernard, a small fortune. More magic—but Paganini only winked at it for its small potency.

In this sea-bound country Paganini looked across the Atlantic toward America from which rumors had come of a people agog to hear him. That was a year of musical nascent in America—the year when Lowell Mason's "Juvenile Choir" began to sing in public, creating widespread enthusiasm and exploding the idea of "only here and there a musical ear." This was the year also of the establishment of the Boston Academy of Music, the first school of music pedagogy in America. This same year felt the incipient stirrings of school music teaching, since at this time the first provision was made

for musical instruction in public schools and since Calvin E. Stowe was appointed to go to Europe as a special investigator of methods of education (musical and otherwise) in the schools of Europe.

But the "Wizard of the Bow" did not trust himself to the wide seas, and it was to be twelve years later, in 1844 (when Vieuxtemps arrived in New York), before any violinist of note was to set foot in Dublin, and posed for Samuel Lover whose miniature of him, exhibited next year in London, was to make Lover himself famous.

#### Spendthrift and Miser

WHILE Paganini's bow was sweeping across three meridians, a thin, stooped figure, as lethargic as the other's was fiery, was plodding one of the long roads that leads through the green valleys of France toward Paris. Passing peasants' cottages and low hill-brooding monasteries, trudged Luigi Tarisio, violin collector, now and then pausing and hallooing over a gate for the master to call off his dogs and let him in. As carpenter, his services were greatly in demand in those outlying districts, and this homely trade he combined with that of peddler of old violins.

If Paganini was the greatest fancier in tones—bringing to a peak of virtuosity all the fumbled accomplishments of generations gone—Tarisio was the connoisseur paramount in the instruments producing these tones. He was perhaps the first person to realize the value and the need of rescuing old Stradivarius and Guarnerius violins from a coming age when factory fiddles, Stradivarius-labeled, were to be turned out one a minute by smooth-slicing machines. His tactics, if less spectacular, were quite as effective as Paganini's. They consisted in culling from cottage after cottage rare old instruments, leaving behind—in an exchange wholly agreeable to the peasants—shiny new violins from his own pack.

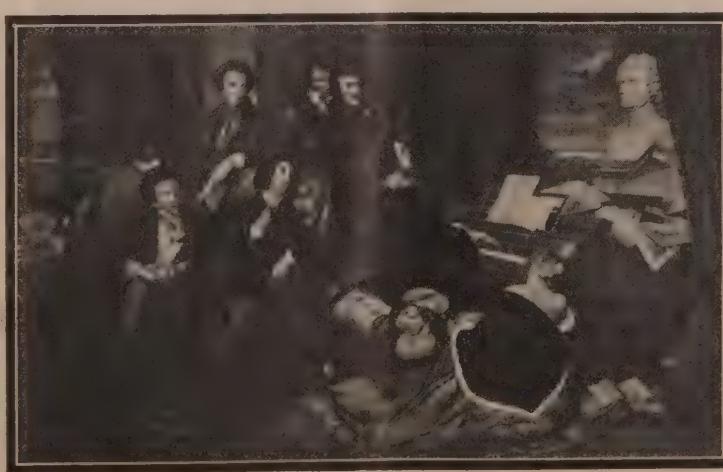
So on to Paris and to M. Aldric, violin dealer, who would perforce recognize him, in spite of his shabby clothing, as master of the appraiser's craft.

#### Paris, Goddess of Cities

TO PARIS, it seemed, well nigh all the musical world was coming. There, beneath blind superstition, beneath belief in charms and omens, stirred reality. And thought, yet a hermit in the forests of abstraction, was deemed unable to cope with it. So, as the mutter of the unrevealed rose louder and louder, a need was felt for a magic that would cover this strange new sound. Paris called for wizards skilled in the necromancy of tones. It was the day for virtuosos.

But in Paris a young man put tapering fingers to the piano, and, even as he bowed to the supernatural, touched the crouching shoulder of reality. And so gently did it stir that men were tempted to watch and listen. It was Sophie Leo who said of Chopin—and we suspect she had Paganini's eccentricities in mind—"He offered art, not artifice, and gave it a dignified setting, not a grotesque one."

Chopin, in 1832, was the beloved of Paris. Every movement of his lithe body called for homage. He walked into the



LISZT AT THE PIANO; AT HIS FEET, COUNTESS MARIE D'AGOUlt; IN THE ARMCHAIR, GEORGE SAND IN MAN'S DRESS; BESIDE HER ALEXANDRE DUMAS, AND BEHIND THEM BOTH VICTOR HUGO. IN THE BACKGROUND, PAGANINI AND ROSSINI. FROM A PAINTING BY JOSEPH DANHAUSER.

drawing rooms of the elect as a Prince among them, and his glance of keen intelligence, his fair movements, his gentle bearing, won for this youth of twenty-two years the adoration of all Parisians.

#### The "Monday Nights"

PAER introduced him to Cherubini who, though still under the semi-cloud of silence induced by earlier rebuffs of Napoleon, was, in his seventy-second year, host supreme in Paris. There, every Monday night, one would find Liszt with his "Variations of the Paganini Caprices" worked through the crucible of his mind to even greater brilliance than they bore at Paganini's finger tips. Deeply mystical, evoked to the Faith, Liszt had been deflected from the monastic career only by Paganini's magic. So he remained of the group of Paris—playing with like sorcery on the piano keys and on women's hearts. Ole Bull, another whose whole life course was directed by that magnetic bow, was also one of this group, making his debut (with Chopin and Ernst assisting) on April 18, 1832.

There, too, was Meyerbeer, basking in the success of his "Robert." The epitome of a Paris that lived for hourly sensations, he could write now after this, now after that, fashion. And he was successful. Rossini, once god of the hour, watched this new idol of the public with bitterness. During the whole year of 1832 he wrote only his "Stabat Mater," and soon he was to resolve never again to break silence in music.

And to this gathering came also Marie Cornélie Falcon—she who had that July made her debut at the Opera as *Alice in "Robert,"* with great success. And there was Halévy (Levy by birth) who had just presented a battle-opera in five acts, called "La Tentation." For his wit Hérold must have been invited as well—and for the fame of his newly published "Pré aux Clercs" which his countrymen ranked above "Zampa."

Many a brilliant soirée such as this Chopin graced. What matter if John Field had called him *un talent de chambre de malade?* Though Field was one of the most delightful pianists of his day, from whom Chopin himself—in his gentle nuances, his infinite gradations, his fleeting effects—was to profit, he, beside the Polish pianist, was a glow-worm beside the moon.

We wonder whether thirteen-year-old Clara Wieck, in Paris with her father, where on April 9th she extemporized for the first time in public, did not hear these two great pianists and learn much from them.

#### Fans and Snuffboxes

GEORGE SAND, however, in all this furor, as yet paid heed to no note of Chopin's music. Even though her "Indiana" had appeared that year, she still was diligently painting fans and snuffboxes for a living and sending emissaries with delicately hinting messages to Alexandre Dumas.

Berlioz, back from Italy with "The Captive," memento of his home-sick years abroad, flung himself, wild-maned, into conducting. With his swift, mighty motions he made of the orchestra a magic such as Paganini had made of the violin. Great, sweeping thunder—and, after the thunder, what? A still, small voice that slowly whispered him into Time's serious esteem.

Mendelssohn was there, too, applauding enthusiastically at Chopin's concert. Earlier in the year he had his "Midsummer Night's Dream" performed at the *Societe des Concerts.* On March 22nd, however, the news of Goethe's death reached him, and this, with the rejection of the "Reformation Symphony" and an attack of cholera (which had broken out in the midst of the city's festivities) brought

back to him his old distaste for the French. He left shortly for his beloved London.

From April to June he enjoyed his London friends, played at St. Paul's Cathedral (where the twelve-year-old prodigy, George Cooper, was substituting at the organ), composed and revised. In July he returned to Berlin. Generously enough he says of two of his colleagues, "Chopin is now the first among pianists. His playing provides us with as many surprises as we find under Paganini's bow. Hiller (lover of Bach's works) is also a virtuoso full of strength and grace. Unfortunately they both have the Parisian mania for the tragic pose. They exaggerate the sentiment, and time and rhythm suffer for it. But since, for my part, I go to the opposite extreme, the result is that we complement each other. I seem a perfect pedant." So he returned to Berlin, the home of scholasticism, where the frenzy of the time need no longer touch him.

#### Tarasio Takes to the Road

TARASIO, prowling about the violin ships, was unaffected by the festivities of Paris. Nor was he to be deluded by the clever copies of Stradivarius workmanship being turned out by Jean Baptiste Vuillaume who, at 46 Rue Croix des Petits Champs, fashioned instrument after instrument so nearly approximating the work of Stradivarius that it became difficult for even experts to distinguish the real from the false. Not so Tarasio. He could smell out a Stradivarius like a dog a rabbit. Having driven bargains enough for one season, he supplied himself with a bagful of cheap new fiddles and started on his homeward journey to Italy. A dog barked from an open gateway, and a flock of geese disputed the road with him. But he, feeling the good sun on the nape of his neck, cared not that the laughter and the weeping of the "goddess of cities" was dying in his ears.

Travelers aplenty there were on the roads of Europe that year. DeBeriot, composer of ear-tickling pieces (now every youngster's war-ponies) was off on a violin tour, and Malibran saw in him fire sufficient to light her own inspiration. A few months later she was to flee with him to Brussels.

There on the road, too, was Eulenstein, virtuoso on the Jew's harp, who, having found a glutinous covering that would save his already half worn down teeth, was again ready to astonish Europe by playing on sixteen Jew's harps. Otto Jahn was peering into various crannies of Europe for material for the creation of his Mozart biography. Charles Philippe Lafont, violinist, and Heinrich Herz were on concert tour together, being careful to strike a trail not already blazed by Paganini.

Queerest traveler of all was Joseph Michael Gusikow, the lank Jew. Trailing four of his relatives after him, he strode along—beard flowing, face gaunt, and eyes burning—through Odessa, Kiev, Moscow, Germany, Paris, Brussels. When asked to perform he drew from his flapping gaberdine a *Strohfieldel* (straw fiddle) made of strips of fir on a framework of straw. This xylophone-like instrument he somehow made to produce music that Mendelssohn, for one, declared gave him more delight than many a serious piano concert.

#### Where Voices Vied

AS TARASIO neared his destination there was gossip to be had concerning his beloved Italy. Cesare Badiali had made a sensation in the Milan opera, even though this city was still buzzing with praises of Bellini's "Norma" which had been written for the tragic muse, Giuditta Pasta. Donizetti was writing an opera, and now, since Rossini had vowed his vow of silence, this new work was promised

(Continued on page 447)

# Stories of Famous Concert Son

## I. BY THE WATERS OF MINNETONKA

By THURLOW LIEURANCE

THE ETUDE MUSIC MAGAZINE, in starting a series of articles upon Famous Concert Songs, has selected the ever lovely *By the Waters of Minnetonka* to inaugurate the venture.

Thurlow Lieurance was born at Oskaloosa, Iowa, March 21st, 1878. His father was Dr. A. J. Lieurance, one of the first graduates of Penn College. His mother was Hattie Lippard. He was married April 7th, 1917, to Edna Woolley, at Omaha, Nebraska.

In 1898, John W. Leedy, Governor of Kansas appointed Mr. Lieurance Chief Musician of the 22nd Kansas Infantry. He was mustered out, after serving in the Spanish-American War, at Fort Leavenworth, Kansas. With something like four hundred dollars saved from his Army service, he enrolled at the College of Music in Cincinnati. After his little savings had been spent on a meagre musical education, Herman Bellstedt, the famous cornetist and bandmaster, gave him some complimentary instruction in orchestration, harmony, theory and arranging. In 1900, he sang in the chorus of the Castle Square Grand Opera Company, for the purpose of obtaining some knowledge of opera and its production. He afterwards taught piano and voice in a small town in Kansas. Tiring of teaching, he decided to return to his home at Neosho Falls, Kansas; there he met with an accident, which rendered him a cripple for life. He has made several physical sacrifices, in order to record songs of the American Indians. His second serious injury was in 1912, between the Crow and Cheyenne Indian Reservations in Montana.

During his convalescence, he wrote many compositions; his first composition, which was accepted by the Theodore Presser Company, was entitled "A Prayer." While visiting his brother, who was a physician among the Indians on the Crow Reservation in Montana, he became interested in the ceremonies and songs of the Indians, and, realizing that there was much splendid thematic material in the songs of the Red Man, he began to write them down and to record them on phonographic records. He has recorded hundreds of Indian songs, and his records show that he has melodies from about thirty Indian Tribes in North America. He gave the Smithsonian Institution sev-



THURLOW LIEURANCE

eral hundred of these records. A number of them were sent to music abroad, and he has contributed a number of these to the New Mexico Museum. He is represented in the Theodore Presser Catalogue by nearly a hundred harmonic compositions, the themes of which have been recorded from American Indians. He is author of four cycles and one musical drama. On his many tours, Mr. Lieurance (Edna Woolley), whose beautiful soprano voice has delighted thousands,

We are fortunate in being able to present Mr. Lieurance's own story of his famous song, *By the Waters of Minnetonka*, which he has prepared especially for this issue of THE ETUDE MUSIC MAGAZINE.

"Seated around a campfire one October evening of 1911, across the Little Horn from the Custer Battlefield in Montana, were a number of Crow, Cheyenne and Sioux Indians, and with the aid of an Edison phonograph we recorded songs and flute melodies. Sitting among the young Sioux, sang a love song and

(Continued on page 449)



MRS. THURLOW LIEURANCE

# Music Lessons for a Four-Year-Old

By MABEL H. DESPARD

HIS is the simple record of lessons actually given.

The first: Doris trotted in with a smile on her pretty lips, an eager light of aspiration in her blue eyes and alacrity in small feet which took her straight as a bow to the chest of wonders which could be opened for her delight.

"I said Miss M. with gayety, "You're going right to the piano! you're not! We're going to play the first" (leading her to the lounge). "is my dog" (Miss M. seizes a brown cushion) "and that's your dog" (its name). "His name is Captain, but we call him for short. Did you know a dog to be slapped? Well, he does, as a big dog. He knows you're petting him. Let's slap our dogs!"

Putting the action to the words and the action the teacher looked entirely at the cushion and slapped in time.

Here's our Cap!

Dear old chap!

How he loves a friendly slap!

hardly needed to be invited. Her mother kept pace with Miss M.'s and her mother jumped in on an occasional word or jingle and triumphantly and joyfully on the final word, "slap!" No need to explain relaxation or a hanging wrist! The ease and grace of the hand that in childhood flopped a sentimental "bye-bye" so slightly slapped nursery asserted itself. Three more steps followed easily—slap—an imaginary *Cap* on the table, then the clavier, and finally (with no tonal knowledge) on the piano keyboard. Doris's musical education had begun—with some of rhythm, imagination and feeling in.

Twiddling her fingers in short chirpy twiddles the teacher located in Doris's person the bird-like part of the piano, the growling bears fixed the bass. *Regular ease* and a first step in *ear training* had been essayed. The remaining steps of the brief lesson went to the training of the eye. Doris's imagination had visualized "D" on the keyboard as a *dog-house*, and tongue-placing made easy to remember "D" for *dog*.

Lesson 2 showed Lesson 1 well fixed. Doris was proud to be able to place on "D" of the keyboard a slip with "D" on the end.

## The Big Bell in the Steeple

MISS M. next rang a big bell in a steeple (contra C). Doris essayed the same. The result was a succession of *tat-tat-tat*—no sonorous bell tone, Doris more familiar with electric door and telephone bells than with the tones of Big Bells. Therefore a story. A boy is listening to a beautiful deep tone which his father rings in a great church. Doris hears the tiny futile effort of the boy who exclaims, "I can't make sound like yours, Father! Mine just 'Ting' and yours says 'Di-i-ing!'" "You say his father, "you have to hold on." Doris listens, tries her hand and makes her first lesson in the value of sound and the beauty of a *long tone*. Invaluable properties to encourage young artistic performance are advisable. Small pictures of birds stimulated fluttering hand activity in the high treble, and a group of Swiss carved bears proved invaluable. Daddy Bear sat on the music stand, bass end, while Doris and Miss M. played for him in the *contras* and *subs*. In degrees a small drama was elaborated

which in a short time Doris put through quite without help. Briefly, it was this: Baby Bear goes out to play and is summoned home by each member of the family in turn, Daddy calling sternly on Contra C and D, Mammy an octave higher, and so on for Brother and Sister, till Baby squeaks his own name on c, d. This play established a very fair habit of a free fling on to the keyboard and an easy *hang off* (later to be known as phrasing), also a training of the eye in finding the all important C, and of the ear in recognition of differences in pitch.

After a few lessons Miss M. introduced Doris to that technic of inestimable value to small, weak fingers, a ground work feature in the system of one of our foremost teachers. Sitting sidewise at the piano, Doris learned to "march" fingers in pairs, like a high-stepping horse, forward and back. The change from the weak-jointed uncertainties of her first attempts was rapid.

Doris's observant eyes soon made her able to locate C, D, B and A. A, B and C were easily found in the extreme bass and the extreme treble.

## Dramatizing "High" and "Low"

ADVENTURES in ear training soon revealed that "high" and "low" had no meaning for Doris in the realm of sound, for when Miss M. asked her to

play something *high*, a thunderous bass rumble was often given. So the dramatic instinct was utilized. Teacher and pupil flung themselves into aspiring attitudes and pointed aloft, as they exclaimed, "Way up *high*!" or pointed down to unknown depths, exclaiming "Way down *low*!" In a few days, *high* and *low* had their true significance in Doris's consciousness, both as to keyboard situation and as to difference in pitch.

It was in the second week that Doris was introduced to the book which proved an unfailing delight to her from the first day, Laura Roege's helpful little book of simplest melodies, "Songs and Silhouettes." It took Doris four or five days fully to master her first piece.

*Dolly, dear, go to sleep;*  
*Little stars their watch do keep.*

set to this melody:

Ex. 1

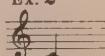


but when it was really hers, she had an embryonic feeling for time, a true finger

action and a natural, easy motion in phrasing.

In about eleven weeks, with a short lesson daily, Doris has "built up a repertoire" of fourteen of these little tunes which on her careful days (outnumbering the careless) she can play through without a slip. She has learned them by imitation and by fitting each tune to its words. Her teacher has made no attempt to explain the notes, though Doris nearly always wishes to have the book open before her. To Miss M.'s surprise, she one day pointed to

Ex. 2



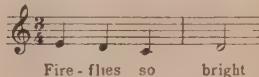
calling it by name: its constant recurrence had opened its meaning to her observant little mind. The only signs which had been explained to her were the clef signs which the teacher (with mental reservations) had told her indicated the *right hand* and the *left*.

The indispensable *marching* exercise has been kept in constant use, its dynamics being varied by comparisons to an elephant walking with slow heavy tread, a pony walking less heavily and slowly and a robin running with light steps. Three fingers have been exercised in couples, 2-3, 3-4, and 2-4, with right hand and left.

For making the true phrasing habit, Doris rings various hours on the "steeple bell" (Contra C) and on the "house clock" (c) generally with the 3rd finger, hand drooping, of course, sometimes right, sometimes left, and sometimes with hands alternating.

The word *fireflies* in a song proved quite a stumbling-block:

Ex. 3



Doris's little tongue naturally made *fire* into two syllables—*fi-cr*—and she divided the word between the E and the D. Constant direction and repetition failed to help, so Mother Necessity again stepped in. Starting the lesson one day Miss M. drew Doris on her lap. "Let's make believe," she said, "that we're up at the farm (Doris had visited a farm). It's dark. The cows and the chickens and the birds are all asleep. We're sitting outside and the stars are shining. How quiet it is! You ask me, 'What do you hear?' I hear 'Katy-did! Katy didn't!'" (and the teacher plays on different octaves in the high treble). "Then you ask, 'What do you see?'" In answer, my fingers dart from one E-D to another, "Fireflies! fireflies!" The teacher shows Doris both these little "stunts." Doris plays "Katy-did!" on c with fingers 3, 2, 1, and "Katy-didn't!" on c, with 4, 3, 2, 1.

A few days later Doris watched one of Miss M.'s other pupils playing *Gnomereigen* and appreciated the "Katy-did" triplets. "Fireflies" was thus made playable by the realization that *fire* belonged to E and *flies* to D.

It was interesting here to note the force of habit, for Doris's difficulty as to *fireflies* was the exact opposite of a stumbling block in her first piece, when she wanted to sing *Dolly* to one key. She had now begun to feel metrical division.

(Continued on page 448)



THE FIRST MUSIC LESSON

From the famous Painting by Francis Day. Copyright Copley Prints, Curtis and Cameron.

# A Half Million Dollars in Musical Scholarships

By ROB ROY PEERY

## PART II

### In the Bay State

**I**N MASSACHUSETTS, the FAELTON PIANOFORTE SCHOOL, Boston, offers annually from ten to fifteen partial scholarships, having an estimated total value of \$960. MT. HOLYOKE COLLEGE at South Hadley has one fund of \$250. The NEW ENGLAND CONSERVATORY OF MUSIC, Boston, announces thirty endowed scholarships, having a combined value of \$6,170, which are awarded each year to students who have had one year of residence study. In addition to this, \$6,078 is awarded as conservatory scholarships to some fifty pupils, this being offered at any time during the year, usually in response to special application and contingency. Pupils studying theoretical music subjects at RADCLIFFE COLLEGE, Cambridge, are free to apply for any of the regular college scholarships, which vary from \$200 for undergraduates to \$1,500 for graduate students wishing to study abroad. RADCLIFFE COLLEGE does not offer work in the technic of musical performance, however. SMITH COLLEGE, Northampton, offers eighteen full scholarships with estimated value of \$2,250 and two partial scholarships valued at \$50 each. TUFTS COLLEGE, Tufts, has a special grant for music students of \$250 per year; students with musical ability stand on a par with others as to assignment for regular scholarships funds. WELLESLEY COLLEGE, Wellesley, and WHEATON COLLEGE, at Norton, have annual grants of \$250 each for scholarship purposes.

MIDDLEBURY COLLEGE at Middlebury, Vermont, and CONNECTICUT COLLEGE at New London, Connecticut, have specific music funds of \$250 each.

### We Start South

**O**F THE South Atlantic States, Maryland sends figures from four leading schools. BLUE RIDGE COLLEGE, New Windsor, has an annual fund of \$250. HOOD COLLEGE at Frederick offers two scholarships, totaling \$400, for students desiring to prepare for a music career. PEABODY CONSERVATORY, Baltimore, announces from seven to ten full scholarships valued at \$200 to \$450 each, for a duration of three years. Partial scholarship aid varies widely. Each teacher is permitted to take one scholarship pupil in his branch. WESTERN MARYLAND COLLEGE, Westminster, divides \$250 annually between four pupils majoring in music.

In Virginia, AVERETT COLLEGE, Danville, offers one partial scholarship of \$250 per year. BRIDGEWATER COLLEGE at Bridgewater and HOLLINS COLLEGE at Hollins offer annual scholarships amounting to \$250 each. MARY BALDWIN COLLEGE at Staunton gives two scholarships of \$125 each. Annual grants of \$250 each are available at RANDOLPH-MACON WOMAN'S COLLEGE at Lynchburg, SHENANDOAH COLLEGIATE INSTITUTE at Dayton, SULLINS COLLEGE at Bristol and SWEET BRIAR COLLEGE, Sweet Briar. WESTHAMPTON COLLEGE at Richmond offers two partial scholarships of \$62.

North Carolina boasts thirteen institutions giving aid to music pupils. The AGRICULTURAL AND TECHNICAL COLLEGE, Greensboro, offers eight scholarships in varying amounts, totaling \$224. CAMPBELL

COLLEGE at Buies Creek, CATAWBA COLLEGE at Salisbury, ELON COLLEGE at Elon, FLORA MACDONALD COLLEGE at Red Springs, GREENSBORO COLLEGE at Greensboro, LENOIR-RHYNE COLLEGE at Hickory and MARS HILL COLLEGE at Mars Hill, all have grants of \$250 for distribution among worthy music students. In addition to a free scholarship fund of \$250, MEREDITH COLLEGE at Raleigh has three working scholarships which pay from \$100 to \$150 per year. NORTH CAROLINA COLLEGE FOR WOMEN gives two scholarships of \$60 each to winners in a state music contest. These amounts are equivalent to the regular tuition in music at the college for a school year. PEACE INSTITUTE at Raleigh and QUEENS-CHICORA COLLEGE at Charlotte each have one fund of \$250 for music scholarships. SALEM COLLEGE at Winston-Salem offers one scholarship at \$250, three partial scholarships at \$60 each and one at \$30.

### In Dixie

**T**EN SOUTH CAROLINA Institutions offer the following report. ANDERSON COLLEGE at Anderson has three partial scholarships valued at \$125 each. COKER COLLEGE at Hartsville, for the year 1930-1931, gave four full and four partial scholarships, estimated totally at \$600. COLUMBIA COLLEGE at Columbia offers \$250 to aid music students. CONVERSE COLLEGE at Spartanburg offers regularly twelve free and working scholarships which have an estimated value of \$1,450. ERSKINE COLLEGE at Due West divides \$330 annually among five pupils. LANDER COLLEGE at Greenwood and LIMESTONE COLLEGE at Gaffney distribute \$250 each to varying numbers of pupils. NEWBERRY COLLEGE at Newberry offers one scholarship valued at \$92. At Clinton, the PRESBYTERIAN COLLEGE offers twelve "Band and Orchestra" scholarships having a combined worth of \$1,800. WINTHROP COLLEGE at Rock Hill offers aid to four music students from a fund of \$430 set aside for this purpose.

The state of Georgia lists nine institutions offering scholarships in music. AGNES SCOTT COLLEGE, Decatur, has thirteen partial scholarships valued totally at \$1,150. ANDREW COLLEGE at Cuthbert, BESSIE TIPT COLLEGE, Forsyth, and BRENAU COLLEGE, Gainesville, have grants of \$250 each to distribute among music students. GEORGIA STATE WOMEN'S COLLEGE, Valdosta, offers one full scholarship of \$250 and one partial scholarship of \$90. PIEDMONT COLLEGE, Demorest, has one full scholarship of \$250. SHORTER COLLEGE at Rome divides \$350 among three to five students. Two grants of \$125 each are available at SPELMAN COLLEGE, Atlanta, and at WESLEYAN COLLEGE, Macon.

In Florida the STATE COLLEGE FOR WOMEN, Tallahassee, offers two cash scholarships of \$125 each and one loan fund of \$100, this in addition to the regular college scholarships which are available to music students. SOUTHERN COLLEGE at Lakeland and ROLLINS COLLEGE, Winter Park, have grants of \$250 each. The UNIVERSITY OF MIAMI at Coral Gables offers fifteen partial scholarships with total value of \$1,576.

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## RECORDS AND RADIO

By PETER HUGH REED

**L**ISTENING to the Sunday afternoon broadcasts of the New York Philharmonic Symphony in the quiet and peace of the home has proven to us how valuable the radio can be in furthering and developing a deeper appreciation and understanding of music. Comfortably seated in our own living-room, we have found that the average program, comprising both classic and modern compositions, holds our attention to a greater degree under these conditions of ease and quietness than it does in the concert-hall. To prove the test, we listened to a given concert, first in the concert-hall and then over the radio. The result convinced us that the radio had much to offer in furthering appreciation.

Actuality is inevitably preferable to illusion. At the same time, peace and quiet when listening to music are more desirable, more conducive to appreciation, than restlessness and noise. And certainly there is no better place for peace and quiet than in the home. That state of perfect relaxation, occasioned by a comfortable armchair instead of a rigid concert-hall seat, the absence of annoying or restless neighbors and of the incongruous picture of the performing musicians, the removal of the glaring lights and the imposing personality or genueflections of a conductor, helps to intensify the message of the music.

There are those who believe the presence of the conductor is essential to true enjoyment and an understanding of the message he is invoking; but this is not true, as those of us who have grown to know and appreciate recorded music can prove. "The best way to listen to orchestral music is to keep one's eyes off the man with the wand," said W. J. Henderson, the eminent New York critic. For "the test of conducting is the result secured."

### Wind and Weather

**T**HE RADIO has, as we all know, its shortcomings. The transmission of orchestral programs is not always as felicitous as it might be. Weather plays an important part. Nevertheless, the results achieved have, as we have previously stated, much in their favor. Heard over the radio a modern work, which has previously proven disappointing in the concert-hall, is often better understood and appreciated. Some may believe that repetition in such cases has but assisted the reception, but we believe the freedom from antagonistic thought, keenly felt in the hall, has been the true assistant. A classic symphony, one known for years, when heard by this medium has been found to contain new and heretofore undiscovered beauties.

It has been claimed that mob psychology plays an important and prominent part in musical appreciation. Everyone knows that both enthusiasm and indifference are infectious. Certainly one cannot deny that an emotional response is considerably heightened by mass reaction. But which, we question, is the deeper appreciation: that stirred in us by the lasting beauty of the music, which, having been merged in a perfect whole, passes away without a demonstrative acclaim—other than our soaring thought—after the radio has been turned off; or that stirred in us through vigorous hand-clapping. Surely not the

latter! Applause does not make what is already good any finer for its sake. Often, instead, it is dreadfully disturbing to a perfect mood that the music creates.

### New Brahms Recording

**W**HEN WE are informed of a recording of one of Brahms' works, we are very apt to be unduly impatient to hear it. Perhaps it is because we in Brahms the perfect emotional response. The distinguished critic, Lawrence Buell, once said to the writer that Brahms "there was everything but It is a superb observation.

Brahms in his Second Symphony remains from the philosophical meditation and strusness of his First. This work, written in the summer of 1877, bears the bloom of the vernal season—save in the second movement, where the poet tries to be profoundly reflective in the spirit of his otherwise lyrical gaiety. As an ardent Brahmsian, we welcome a new recording of this work—the third so far, perhaps mainly because the only existing one worthy of any consideration has an unfortunate excise in the lovely second movement which destroys wholly the intimacy of its emotion. The new recording, sponsored by Brunswick, emanates from Germany, is played by the Berlin State Orchestra under the direction of Max Fiedler.

Fiedler, we are told, was acquainted with Brahms and therefore knows something of the composer's thoughts on his work after its completion. In his reading of this symphony—which by the way is far superior to his reading of the First, we have a vigorous and well-planned performance, rugged, perhaps, but only in the sense that Brahms himself was. We find him coherent in his form and expression in his articulation and at the same time communicative of the lyric spirit and manly sentiment of the work. Brahms, we believe, wears better in a rendering of this sort than he does in a silken, gilded, highly polished reading of his music. State Opera Orchestra may not be equal to our own Philadelphia Orchestra—but it is none the less a worthy which under Fiedler's direction proves itself to be engaged in a goodly task. recording, on the whole, is above cause for reproach—which is to say it is more just good (Brunswick album No. 352).

### Cloud-Trailing Music

**G**RIEG'S music does not seem to have had an universal appeal, as it does as far as records go. And yet it has a definite and individual charm which recommends it for closer acquaintance. A recent Columbia disc (No. 68024D) has us Grieg's Two Elegiac Melodies for string orchestra played by Mengelberg's Concertgebouw Orchestra. These pieces called *Heart's Wounds* and *Last Spring* are rechristened transcriptions of Grieg's songs, *The Wounded Heart* and *Springtime*. The latter, perhaps the tenderest and most haunting melody that Grieg ever wrote, has lent itself for orchestral transcription better than

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# Edison and Music

By VICTOR YOUNG

(EDITOR'S NOTE: Victor Young was for several years connected with the Edison Industries at West Orange, New Jersey, and part of this time he was Mr. Edison's personal pianist and musical director in experimental work and in the making of phonograph records.)

FIRMLY believe that the greatest disappointment in the life of Thomas A. Edison was when his hearing failed to the extent that he could no longer enjoy life. From early youth his hearing was fair but up until about six years ago he could listen to music by means of a device he used. This device was simple. It consisted of a medium sized horn from Mr. Edison's early cylinder phonographs, with a piece of rubber attached to the small end of the horn made to fit closely over his right ear. The large end of the horn was placed directly in the horn of one of his latest phonographs, when he listened to records. When he listened to the piano he would place the end of the horn directly inside the grand piano. His hearing with this device was extremely acute. He could hear "echoes" and "hammer strokes" which at first were indistinct to our normal ears. He would often smile and say, "It takes a man to hear music."

lice Verlet, the famous Belgian soloist, once told Mr. Edison she knew of a doctor who could improve his hearing. He replied, "Oh, no. I hear enough already going on around me now the way it is."

At one time one of the large electric companies made a device with batteries, phones and so forth for him to use. He tried this out for several days and soon discarded it saying it was not effective and made him nervous. He continued to use the phonograph horn when listening to music and drew one closely to him whenever necessary. He could sometimes hear a better by placing his hand back of his ear, but about six years ago his hearing failed so badly that he no longer could hear music, and he was robbed of one of his greatest pleasures.

#### The Master's Approval

MR. EDISON personally listened to and "O.K.'d" every phonograph record produced by his company. For a time he heard played or sung every composition desired for recording, and it was necessary to have his personal "O.K." before recording was made. He was not a musical musician but read a great deal about music and had definite likes and dislikes as to composers and musical works. He did not like jazz; neither did he like ultra modern compositions. He preferred compositions of straight flowing melodic outlines with not too complicated harmonic foundations. He seemingly never tired of listening to music. He would sit many hours listening to me playing compositions, seeking to find numbers that would gain his approval for phonograph recording. One day he listened for six hours without interruption. After a composition had been played he would take the music and mark it "Good," "Fair to Good," "Fair" or "N.G." Sometimes he would state his opinion at length. I have in possession a copy of the John Field Etude No. 7 in A major on which he wrote, "not good as Young plays it" and is quite possible that any recognized musical critic might share Mr. Edison's opinion of my playing of this composition. With the exception of a few vocal pieces, the Edison Musical Library has been sent to the Henry Ford Museum at



Taking him back to his Boyhood Days, Helen Davis, in costume, sang old songs for Mr. Edison, with Victor Young at the piano.

Dearborn, Michigan. I am informed that it required a large freight car to transport the music, which gives one a rough idea of the tremendous amount of musical material Mr. Edison owned.

#### A Channel for Great Minds

MR. EDISON was interested in musicians and liked to talk with them. Of all the musicians who visited Mr. Edison during the time I was associated with him, I think he enjoyed most the visit of Harold Bauer. Mr. Bauer seemed to measure up to Mr. Edison's idea of a well-rounded musician. He was perfectly at home in the mechanics of music (overtones, vibrations, hammer strokes, and so forth), and his visit seemed to end with a profound mutual admiration. Riding back to New York with Mr. Bauer, I was told by him that his visit with Mr. Edison would undoubtedly, to some extent, influence his playing in the future.

I remember Carl Flesch's visit at the Laboratory. Mr. Flesch is one of the foremost violinists and pedagogues of our time. After it had been decided what new violin solos Mr. Flesch would record, Mr. Edison said, "I would like to have you make over the Ave Maria leaving out the octaves. No violinist can play octaves in

tune." Undoubtedly, Mr. Edison was right scientifically, but octaves played by Carl Flesch still sound mighty good to me.

We put in some pretty strenuous hours in what was known as the Columbia Street Studio in West Orange. Most of the commercial records were recorded at the New York studios, 79 Fifth Avenue, but, as far as I know, Mr. Edison never visited the New York studios. We made some commercial records at the Columbia Street Studio but Mr. Edison used that studio primarily for experimental work. At one time a recording horn was built at the Columbia Street Studio which measured one-hundred and twenty-eight feet in length, was six feet in diameter at one end and graduated down to about one inch in diameter at the other end where the recording machine was placed. He obtained some very interesting results with this horn in the days of direct recording.

In working with Mr. Edison everybody concerned had to be "on his toes," so to speak. He had definite ideas and those ideas were carried out to the minutest detail by his associates. The result of each experiment was recorded and his instructions were usually written personally in longhand on ruled yellow paper.

#### IMPROVEMENT

Revi et doigte par

I. Philipp  
Professeur au Conservatoire National

Allegretto,  
legato sempre.



Not good as  
Young plays

Fr. Schubert

Op. 142, No. 2

The famous "Impromptu in A-flat" of Schubert, with editorial comments by Mr. Edison, "Not good as Young plays it."

#### Hearing Herself as Others Heard Her

LIKE ALL human beings Mr. Edison was sometimes wrong; but in most cases he was right, especially in selecting voices that would record well. One day a lady socially prominent in New York and well known in musical circles came to the studio to make a trial recording. Mr. Edison listened attentively and, when she had finished the song, he said, "You've got a pretty bad tremolo in your voice." Well, to tell a singer she has a tremolo isn't considered the most complimentary thing in the world, and this singer flushed and protested vigorously. Mr. Edison only smiled and told her we would now hear the playback from the wax. She listened to the record and, believe me, there was a tremolo you could throw a cat through. Her only remark was, "Is that my singing?" When assured that it was she said, "I don't know whether I'll ever try to sing again." She probably did, tremolo and all, but never again for Mr. Edison.

During a recording session one night, we had a short intermission, and the orchestra boys went out to get something to eat. They brought back an apple pie and I suggested to one of the boys that he offer Mr. Edison a piece of it. He looked at the pie, shook his head and said, "Can't eat it. You know the inside of my stomach is the same color as my hair."

#### Genius Relaxes

NO LIVING man ever put in more hours or worked harder than did Mr. Edison. Work to him was a pleasure, for work was seeking and finding. But it was not all work and no play. When he became tired he liked to tell a good story and, better still, to hear one; and he had a remarkable memory for stories. He delighted in reminiscing, and I shall always cherish the memory of many pleasant moments spent in hearing him relate his experiences with different inventions, his activities during the world war and his meetings with celebrities. His two favorite stories about musicians were of Reményi, the Hungarian violinist, and Hans von Bülow, the celebrated pianist.

Mr. Edison would start his Reményi story with, "We were displaying the first electric light down on lower Broadway and the people came from far and near to see it. One night about ten o'clock a fellow came over to me and entered into conversation. He was very interesting and after we had talked awhile I invited him to come upstairs to my little room where we could talk undisturbed. He accepted my invitation and kept right on talking. He was the greatest talker I ever met. After awhile, I looked at my watch and it was four o'clock in the morning. I told him he must go home because I must get some sleep as I had a lot of work to do the next day. As he started to leave, I asked him what his name was and what kind of work he did. He said his name was Reményi and he played the violin. I told him I liked violin playing and asked him to bring his fiddle along some time. He said he would come in the next night and he did. In addition to being a great talker, he was the greatest violinist I ever heard. He came many times after that to play for me.

(Continued on page 453)

# THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

## FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance  
By DR. JOHN THOMPSON

All of the Music Analysed by Dr. Thompson will be Found in the Music Section of  
this Issue of The Etude Music Magazine

### A SCANDINAVIAN MOTHER'S ULLABY

EVANGELINE LEHMAN

It is axiomatic that people vary in their reactions to music. Does it speak to you in terms of story, picture, mood or emotion? Allow no one to dictate to you as to how you shall receive the message music brings, remembering that anything which prevents the pernicious habit of thoughtless "note-grabbing" and helps stimulate appreciation is allowable.

To interpret sympathetically this simple and charming composition, project yourself into the atmosphere of a fisherman's cottage on the remote Scandinavian coast. Picture to yourself the blonde Nordic mother rocking her baby's cradle with gentle but persistent rhythmic movement while her voice carries the melody of the lullaby. Measure seventeen suggests a momentary uneasiness as her thoughts go out to her mate somewhere on the unquiet face of the deep as twilight falls and the breeze freshens.

The piece is marked *Andante*, but do not allow it to drag on that account. He who captures real sentiment on the keyboard disdains the temptation to be maudlin. Examination of the musical structure of the piece shows that the rhythmical pattern of the first theme is preserved through interesting modulations and leads naturally into the more agitated second section which returns to *Tempo I* and, as indicated in the text, proceeds *dreamily with diminuendo to the end*. Observe the pedal marks closely. The proper use of the pedal is the secret in preserving the rocking motion so necessary to the convincing presentation of cradle songs on the piano.

### LAVENDER

EDOUARD POLDINI

Another musical *bon mot* from the facile, prolific and ever imaginative pen of Poldini. Teachers will joyfully hail its advent in this issue of THE ETUDE because of the opportunity it affords pupils to develop style and interpretation. Its performance requires a delicate sense of controlled *rubato*.

*Moderato esitando* is a musical term seldom encountered and means, roughly, "moderately fast, in a hesitating manner."

Frequent changes of pace are indicated, and, taken by and large, this composition has many characteristics of a delightful improvisation. Accelerandos, ritardandos, "hesitations" should be musically logical and so controlled as to sound neither forced nor stilted. The second section, *più vivo*, changes mood as well as key. Agitation at this point should not be so marked as to destroy a beautiful *cantabile* playing of the right hand melody. The accompaniment in the left hand should be rolled with little or no finger action so as to be heard in groups. After the pause following the measure marked *più lento* comes a passage of several measures to be played *cadenza* style. The first theme reappears, pursuing its rather hesitant way to a quiet close. It would be superfluous to emphasize the paramount importance of phrasing, *sostenuto*, pedaling,

and so forth, in interpreting a piece of this character.

### FOREST ECHOES

PAUL BLISS

A novelty for the right hand alone. Many teachers, wise to the ways of unregenerate Little Willie, keep a list of left-hand pieces in reserve for use when said Willie complains of an infected right hand from shooting marbles. As it happens, there are few pieces for the *right hand alone* and this might be kept in mind as a good study should Little Willie decide to have the automobile door close on his *left hand*!

Aside from being a novelty, this piece has real merit as a study and is incidentally quite tuneful. It develops freedom of arm action in the type of pupil who fears to take his hands from the top of the keys. In the nature of things one is required to range widely over the keyboard to reach the notes in this piece. Added to this is the quick change from staccato to legato, the sudden application of accents and a change of dynamics and tempo. Altogether, *Forest Echoes* affords a fine recreation, the study of which will develop graceful control and should enable the pupil to play his next piece—in the conventional two-handed manner—with more effect.

### MAPLES IN SPRING

WILLIAM CAVEN BARRON

A happy mood induced by sun-dappled maples swaying in a light breeze is quite obviously the motivating impulse of this piece. In playing the two-note phrases of the first theme do not use the usual drop-roll attack. A quick two-note phrase of this sort should have the sprightly effect of grace-notes and should be played with one motion of the arm in a rolling inward and upward movement. This will be found most effective in clipping off the notes in the manner intended by the composer. The second theme in the key of the sub-dominant proceeds at a quicker pace in two-four rhythm. The sixteenth notes of the right hand should be clearly articulated but with smooth legato to suggest the quickening breeze through the trees. Use finger staccato to play the repeated notes in the right hand beginning in the third measure of the last line. After a short pause the first theme is repeated (D.C.) and ends at *Fine*.

### NIGHT ALARM

CARL WILHELM KERN

Spines are probably the least sophisticated part of our complex human anatomy. How otherwise account for the atavistic thrill which is the response of the music intelligentsia and the man-in-the-street alike to a flag flung to the breeze, the insistent beat of drums, the measured relentless tramp of marching legions—and to pieces like this *Night Alarm* of Carl Wilhelm Kern? The terrified scampering and galloping of horses is used here with telling effect, whether the mind of the individual listener pictures a western stampede or the mad dash of fire-horses at midnight over paved streets.

The tempo should be very quick, *allegro*

*furioso*, counting two to the measure, three eighth notes to one count. The opening theme is in the left hand and should be heard clearly over the galloping chords of the accompaniment. The two quick chords falling on the counts 3 and 4 and 6 and 1 should be played with one arm attack; otherwise the effect is apt to be one of limping rather than galloping. In the ninth measure the right hand takes up the theme while the left hand gallops furiously on. Be sure the theme is not drowned nor overshadowed at any time. The second section is in the key of the relative major and calls for very heavy accents, best produced by use of the forearm. The climax is reached with the first note of the long chromatic run which descends against the dominant seventh chord in the left hand. The first theme, repeated, ends with a *diminuendo* which indicates "all's well!"

### DARK EYES

Russian Gypsy Air

RON ROY PEERY

This Russian Gypsy air has enjoyed an almost phenomenal popularity in the United States for several years. Popularity in this instance is well deserved since it is undoubtedly one of the best possible examples of the musical expression of a very old and interesting people. It is well, in interpreting *Dark Eyes* and other Gypsy airs, to remember that the cloak of civilization rests but lightly upon this nomad race. Your gypsy is a child of nature, easily moved to laughter and to tears and needing no transitional process between moods. Mr. Peery builds an interesting sixteen measure introduction on the rhythmical motif of the air itself and, after two pauses, which should be somewhat prolonged, breaks into the dance proper. Observance of pedal signs is of great importance here. Thrown off as indicated on the first beat of every second measure, a rhythmical "snap" is produced which helps emphasize the fiery abandon of the dance in the light of the campfire.

The theme repeated in the key of G minor should be taken at slower tempo and with more somberness of mood. Observe how Mr. Peery has illustrated the volatility of the Romany gypsy as he next presents the theme in figurative form to be played *giocosamente*, that is, merrily, sportively. The return to the first theme of the piece presages the close in a short but brilliant coda of descending octaves.

### WOODLAND CHIMES

H. WAKEFIELD SMITH

A piece of the salon type requiring good, crisp staccato and clean phrasing. The tempo is that of a gavotte and except where otherwise indicated should be held to a steady pace. The chimes effect can be helped along by holding the hands and fingers slightly tense and playing with a down drop of the arm. This percussion attack with tense fingers gives the peculiarly metallic quality of tone necessary in producing bell-like effects. The damper pedal should be held down throughout the passage to achieve a blurring of the overtones, another chimes feature, and the una

*corda*, meaning left pedal, should be plied for color.

The next theme, in A flat major somewhat slower. Play it with left touch throughout. The subsequent theme is in F minor, taken in octaves by left hand, while the right supplies accompaniment of repeated chords to be played with wrist attack.

### FRAGMENT

JOHANNES BRAHMS

This theme from the Brahms' "Symphony No. 1" is but one of many arranged by Dr. Percy Goetschius in his *Notes on Analytical Symphony Series*. The excellent work in which Dr. Goetschius so ably analyzed the famous symphonies is heartily recommended by this reviewer for the library of every wideawake piano teacher. A knowledge of orchestral literature is invaluable to all musicians but perhaps especially so to pianists whose instrument is, when all is said and done, a miniature orchestra. Study of the orchestra, orchestral coloring and development bound to make one a better pianist teacher. It is very evident that Beethoven thought in terms of the orchestra writing many of his larger sonatas, even simple pieces can be played more persuasively when one has the "feel" of orchestral coloring.

After playing even so small a portion of the work of Brahms as this fragment, one should easily comprehend why Brahms has so frequently been called "the philosopher." Underlying the beauty and spontaneity of the melody one feels a nobility of thought and purpose typical of this musical master of a bygone day.

Play the chords with arm pressure to insure resonance, using the pedal for legato purposes as well as to enrich the overtones. The interpretation should be dignified and thoughtful, never pedantic.

### CHA CONNE

CHRISTOPH WILLIBALD GLUCK

Chaconne is an old dance probably of Spanish origin, grave and dignified in character and bearing scant brotherhood to the dances of the twentieth century, derived from the Basque adjective "cuna" meaning "pretty" so that it has been picturesque in character. Things are to be found more characteristic of Gluck's style than this "Chaconne" is one of the less well-known Gluck numbers and so affords an opportunity for teachers planning programs to present something unhackneyed from the classics.

In the first four measures the theme is announced in sharp staccatos, trasted by two-note legatos with a rhythmic and dynamic accent on the first note of each measure. In the fifth measure the opening phrase is repeated, this time in a graceful flowing counterpoint in the bass. Keep a stately yet graceful swing throughout the entire dance. The following coda is suggested,



(Continued on page 446)

# Music Makers in the Day of Good Queen Bess

By the Hon. TOD B. GALLOWAY

WHEN, despite our own period of depression, we think of England with the train of unhappiness left since the Great War, when we consider various disturbing situations, the labor troubles, financial stress, and totting of the ways of society and it is hard to harken back to its old name, "Merrie England."

In the late sixteenth and early seventh centuries it undoubtedly deserved its title.

Age of Elizabeth was a glorious Englishmen suddenly found that they were a great nation and was to shape the history of the world. War of the Roses was long over, struggle for dynasty has become settled. The world and not the church called time to which the Age of Elizabeth end.

The wonders of the Italian Renaissance and its wealth of mingled passion for blood, lust and intellect had gradually led to England where it was rapidly received. As one says, "It was age of new possibilities through ideas wealth. England had attained a national unity and international importance unto undreamed of, and the tight little beamed and responded with jollity, and merry making."

## Footing it on the Green

IT WAS the age of Morris dancing. Maypole revels, of games, hunting and joyous pastimes. Certainly it was the age of noted musicians and composers of music, an age in which the love of music and singing was more widely defined and indulged in than it has been at any time before or since.

Broadus says, "The rich man's mansion and the poor man's tavern both had their music." Rich noblemen had as a regular part of their household "bands of merrie." As Lorenzo says, in "The Merchant of Venice."

*The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for treasons, stratagems and spoils.*

As we readily know from Shakespeare and his fellow dramatists, the actors in plays (whether they represented Italians, Frenchmen or Spaniards) frequently interrupted their dialogue with songs as English as the audiences were themselves English. We know from our reading that the fellow dramatists of Shakespeare wrote no end of good songs often quoted today, but, in song making as in play writing, he was easily the peer of them all. How we rejoice to recall, from "Two Gentlemen of

Verona," *Who is Sylvia, Who is She?* or, from "The Merchant of Venice," *Tell me where is fancy bred?* or Ariel's lovely lines from "The Tempest," *Where the bee sucks, there suck I.*

For a long period prior to Shakespeare or at least up until the time of Dunstable who was considered the founder of "The New Art," music in England may be said to have been largely in a theoretical state. In those times the ground work of both vocal and instrumental compositions was taken mostly from old church tunes. In this system the main melody was in the plain song, but, since the plain song was generally assigned to one of the lower parts, its importance was overcome or shadowed by superimposed counterpoint. This was a form of music called "polyphony" in which the parts of the composition, as it were, fitted side by side, each part being of equal importance to the melodic result.

## The Line Becomes Spatial

MODERN music we know is, as a rule, wholly different in construction. The upper or highest part is devoted to the melody and the other parts are added for the purpose of enriching or developing the harmony. In other words until the end of the sixteenth century music was wholly polyphonic and since then has been more or less replaced, to use the technical term, by homophony. Someone has well emphasized the difference that in polyphony musical compositions were looked at vertically whereas in homophony they were looked at horizontally—than which no better description can be given.

During the political struggles in England of the War of the Roses music naturally made but little headway. Even Henry VIII, himself a talented musician and student of the art, was forced to send abroad for foreign musicians because music outside of England had advanced by leaps and bounds. In other words polyphony had succumbed to homophony, and the newer style gradually reached its highest development.

In this connection it is well to recall that, up to the accession of Elizabeth, music in England had fallen into evil ways. In addition it must be remembered that the Council of Trent, practically ruling out all Church music written up to that time, had caused a veritable panic in the newly established Anglican Church. While during the reign of Elizabeth and the early seventeenth century certain Englishmen like Tallis, Byrd and their successors wrote some fine church music, as a whole it was inferior to the secular music. Social music immediately became the characteristic of English music—madrigals for a number of voices and the amusing little musical oddities known as "catches."



DID QUEEN ELIZABETH LOOK LIKE THIS?

This is a photograph of the queer wax effigy which rested upon the casket in the funeral cortège in London, at the time of Queen Elizabeth's death, as was the custom on such state occasions. This odd statue is now preserved in the little Islip Chapel of Westminster Abbey.

## When Secular Music Flowered

IF THE reformation arrested the development of sacred music there was a great outburst of secular music. This seemingly sudden activity was due to the fact that the English were a musical people whose natural inclinations had been held in abeyance by their political difficulties. Therefore this outburst of music in the late sixteenth and early seventeenth centuries was not a miracle but the natural desire of the people to give expression in music to their feelings with the freshness and vigor which developed into a highly developed science.

In view of the astonishing development of musicians of the reign of Elizabeth and the contemporaries of Shakespeare it is indeed hard to choose those most outstanding, but for the purpose of this article we have arbitrarily selected three whose compositions entitle them to be named as musicians for Elizabeth and her era.

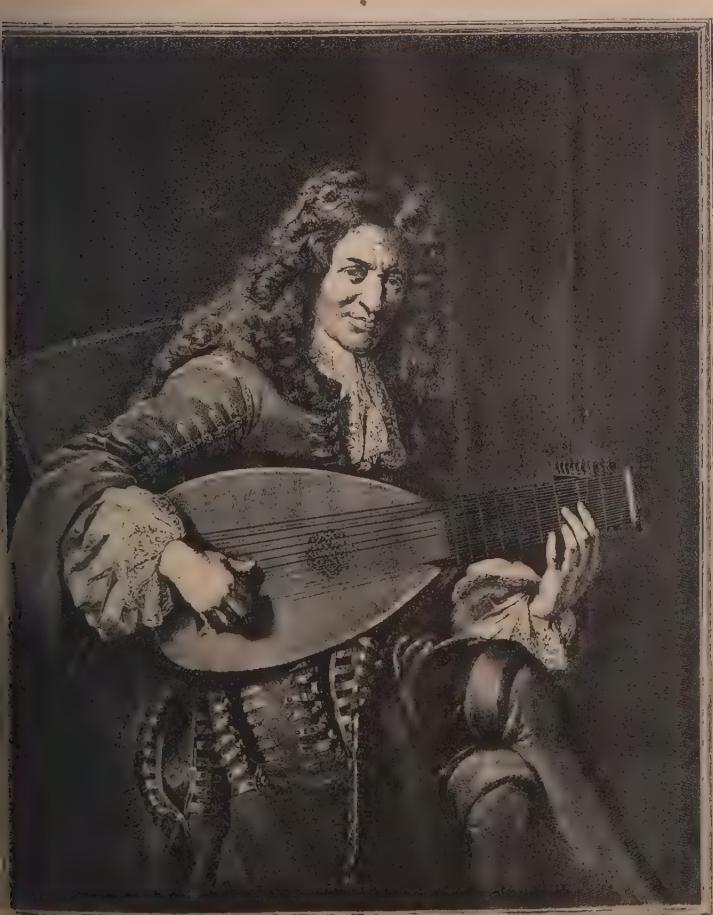
## Father of Music

FOR THIS reason we select first William Byrd, "a father of music," as he was described in an official register. Associated as a young man with Tallis, he lived over eighty years, until nearly the end of the reign of James I, Elizabeth's nephew and successor.

Just when Byrd was born we know must have been in 1542 or 1543 as we learn from his will in which he describes himself as "Nowe in the 80th yeare of myne age." Of the two places named as his birthplace, Lincoln was the most probable one.

According to Anthony Wood, Byrd was "bred up to musick" under his godfather, Thomas Tallis. It was certainly the most excellent training for the young boy to have had the tutelage of one whose masses today show that the Latin Church music of the English School was following close to that of Italy under the leadership of the great Palestrina.

So excellent was Byrd's training that, when he was only sixteen, he composed a five-part madrigal on the death of Queen Mary in 1558. We know that he was



A LUTENIST IN ELIZABETHAN TIMES

appointed as organist in Lincoln Cathedral in 1563. We learn that later he was appointed as a master of choristers and organist in the Chapel Royal. At the Chapel Royal he shared with his godfather, Tallis, the post of honorary organist. In 1575 these two obtained from Queen Elizabeth a patent, good for twenty-one years, for selling and printing music and music paper. In that same year they published a series of motets dedicated to the Queen.

Their business, however, did not seem to have prospered as in 1577 they petitioned the Queen to release them from this printing and selling license as they claimed that it had worked a hardship, losing thereby at least two hundred marks. This petition the Queen graciously granted.

Like many others in those trying days of the rise of the Anglican Church, Byrd was trying to reconcile the faiths and this, with the numerous law suits about his land, so occupied his time that he wrote but little music. During his long career, however, he produced a very large amount of music of varied nature.

#### Music for the Latin Church

AS WE noted, his Latin Church music displayed his ability to the fullest. As one writer says, his three masses "rank together, as beyond all conceivable question, the finest setting of the Mass that exist from an English hand: they are not so suave and broad as the work of Palestrina, but they are somehow more human and personal."

His secular music has a distinct and quaint charm. Byrd was Queen Elizabeth's teacher on the virginals, and we know from the reports of her contemporaries that she was an apt pupil and a performer of no little ability. Morley spoke in his work of Byrd's long life of cordiality and friendliness. It is evidenced by the fact that he was loved by his godfather, Tallis, and by his pupil, Morley. As Dr. Burney in his "History of Music" quaintly says of master and pupil, "He (Morley) must have seen him *en robe de Chambre* and must have been spectator of all his operations of temper."

"Taken all round," says Squire, "Byrd is one of the very greatest musicians that England has produced." After such a rich encomium we may well hesitate to pick others from that brilliant galaxy of musicians who adorned the Court.

England had been slow, compared musically, with either Italy or the Netherlands, but the seemingly sudden burst of musical activity may be attributed to the fact that there already existed in England a great amount of talent which needed only favorable opportunity and popular encouragement to become noted.

#### John Bull

THE NEXT musician to Elizabeth we may mention is that of one who was not only a musician and gifted composer but one whose name suggests England's national character, John Bull, and who also at one time was considered to have been the author and composer of the National Anthem, *God Save the King*. Bull's love of living and his free appreciation of so doing adds interest to his life.

He was born in 1562 and died in Antwerp in 1628. He was educated in Queen Elizabeth's Chapel. When but little over twenty he was appointed organist at Hereford Cathedral and later master of the children. In 1585 he became a member of the Chapel Royal, succeeding as organist on the death of his master, Blitheman. He had honors also as the next year he was admitted as Mus.B. at Oxford and six years later incorporated as a Mus.D., having previously taken that degree at Cambridge.

We find that in 1591 he petitioned

Queen Elizabeth for a lease in reversion "to relieve his great poverty which altogether hinders his studies." This document which is still preserved shows that the Queen granted the relief he sought.

On the recommendation of the Queen he was appointed Professor of Music in Gresham College and, although he was supposed to write and deliver his lectures in Latin as required by the original donor, such was his favor with Elizabeth and the public he was granted the privilege of English as long as he remained lecturer.

In 1601 he went abroad for his health and during his absence was permitted to substitute, as his deputy, a son of the famous William Byrd.

After the death of Elizabeth he retained his position in the Chapel Royal while his fame spread widely. During the reign of James I he seems to have retained the royal favor but in 1613 he secretly went "beyond seas," as Ward says, "being possess'd with crotches as many musicians are" but the British minister in Brussels wrote to his King James I that he had not left his majesty's service "on account of religion as many supposed but on account of his (Bull's) notorious free living." There is preserved at Oxford a portrait of Bull which has written around it on the frame the following doggerel:

*The Bull by force  
In field doth rage;  
But Bull by skill  
Good will doth gayne.*

He was appointed organist in the Antwerp Cathedral, in which city he died and was buried in 1628.

The elaborate compositions which remain of Bull both for the organ and the Virginals show that he must have been an executant of great ability. His style was quite unequal and generally more ingenious and intricate than beautiful. He has been called the "Liszt of his age" and particularly developed harpsichord music. It is true that Bull composed a four-part song which had a faint suggestion of the National Anthem, but that he was truly the author of that famous song cannot be admitted.

#### Who Wrote "God Save the King"

SO MUCH has been written about the origin and authorship of *God Save the King* that it is difficult to sift the probable from the improbable. Strangely enough no one seems to have troubled to penetrate the mystery of its authorship until 1796. At that time George Savile Carey, the son of Henry Carey, who wrote several beautiful songs like *Sally in Our Ally*, made claim that his father was author of both the words and music. Aside from this claim there is no evidence of such authorship.

Another story is that the present version was called forth by the Jacobite rancor against George II and is seemingly a fervent prayer on his behalf—  
*Send him victorious, long to reign over us.*

The first two stanzas of England's national anthem first appeared about 1743 or 1744 in the *Harmonia Anglicana* as "A song for two voices." It met with immediate popularity and on September 28, 1745, was sung in Drury Lane Theatre, London, in honor of King George. Shortly after, it was printed in the Gentleman's Magazine with a third stanza added. From then on it was sung by everybody, and, because of its popularity, and not because of official sanction, came to be accepted as the national anthem of England.

The air has been adopted by twenty other nations including our own America.

When Haydn was in England he was so impressed by the love and fervor with

(Continued on page 444)

## Musical Jargon of the Radio Clarif

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

### Part XXIV

**Sonata** (Italian, *so-nah'-yah*; German, *Sonate*, *so-nah-tuh*): The most important of all the instrumental forms; the one that is the model for all symphonies, quartets and similar forms of chamber music.

The word *sonata* means, in the Italian, "sounded." It was at first applied to music that was "sounded" or "played" on an instrument instead of being sung as was most of the earliest music of our era.

As a usual thing, the complete sonata will have four movements, though often, even with Beethoven it may have but three. If four movements, they will be generally in the order of *Allegro*, *Andante* or *Adagio*, a moderately fast *Minuet* or *Scherzo*, and then a *Molto Allegro* or *Presto*. There is much variation in both the style and order of these movements, and in several instances the first is an *Adagio* or other slow movement. When there are but three movements, the *Minuet* or *Scherzo* is the one usually omitted.

The *Allegro* is the most important of these movements. It gives character to the entire composition and is called the *Sonata Form* or *Allegro Form*. It is divided into three parts or groups.

The First Part will begin with the Principal Subjects, though this is sometimes preceded by a short introduction, usually *andante maestoso*. A Transition will lead into the Second Subject which will be in a key related to the First Subject—its dominant, subdominant, submediant, relative minor (if the First Subject is in the minor the Second is sometimes in its tonic major), with more distant keys occasionally used. Then there is the final group, with the First Subject most often in a key different from that of its first appearance. With the classic masters this First Part almost always is repeated.

The Middle Part is a development of both the subjects and of motives from them. It is unrestricted as to form and the modulations are often rapid and sometimes startling, till they lead back to the tonic. Because of this liberty of treatment it is called the *Free Fantasia*.

In the Third Part, or *Repetition*, the First Theme may enter in the original key or in a new one. There will be a Transition to the Second Theme; after which the final group will glorify the First Subject, lead from this to a grand recapitulation of materials used before and from this to a brilliant and vigorous finale. This Third Part will furnish in general a reign of the *Tonic Key*.

The Slow Movement usually will follow the song form with its first theme, second theme and usually a repetition of the first theme in an amplified treatment. It may be in the rondo form, with the first theme appearing three or four times; a notable example of which Beethoven offered in his *Sonata Pathetique*.

The last movement generally stays rather close to the form of the rondo. Mozart, even in the *Marcia alla Turca* of his "Sonata in A" follows this form.

**Song:** (a) (German, *Gesang*, *goy-sahng'*; French, *Chant*, *shahnt*; Italian, *Canto*, *cahn'-toh*): Freely, anything that may be sung or uttered with musical modulations of the voice. A lay, a poem, even poetry in general.

(b) (German, *Lied*, *leed*; French, *Chanson*, *shahn-son*; Italian, *Canzone*, *cahn-*

*tsuh'-nay*): A musical composition for single voice, with or without accompaniment.

\* \* \* \*

**Song-form:** A simply constructed pleasing and effective form used for pretentious instrumental composition consists of a First Theme; a Second Theme, in style and key contrasted to the First Theme; a repetition of the Theme, with its phrases and harmonies generally somewhat amplified; and a climactic passage, or coda.

\* \* \* \*

**Song, The Thoroughly Composed Art:** A song with different music for each verse, or stanza, in which the music follows and interprets closely the changing moods of the text.

\* \* \* \*

**Song Without Words** (French, *sans paroles*, *shahn sahn poh-roh-lay*; German, *Lied ohne Worte*, *leed oh' nay tuh*): An instrumental composition, diatonic and song-like in style, and usually in solo form.

\* \* \* \*

**Sonnetto** (Italian, *sawn-net-toh*): sonnet with a musical setting.

\* \* \* \*

**Souvenir** (French, *soo-vay-neer*): piece recalling the mood or memory of a past event.

\* \* \* \*

**Spagnoletta** (Italian, *spahn'-yo-toh*): A Spanish minuet or serenade.

\* \* \* \*

**Spanish Dance:** A composition in the style of the beautiful, original and graceful dances of Spain.

(Music lovers and radio friends, follow this monthly series, will find a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")



"IN THE SPRING A YOUNG FANCY LIGHTLY TURNS TO THOUGHTS OF LOVE."



THE PIANO ENSEMBLE OF THE MATINEE MUSICAL CLUB OF PHILADELPHIA  
*Agnes Clune Quinlan, Director*

## High Lights in the World's Famous Piano Methods

By FLORENCE LEONARD

THE SOURCES of piano-playing are found in harpsichord-playing although the instruments and the ways of using them have evolved so far that they differ, in this twentieth century, very widely from the seventeenth century forms.

The tone and effects of the harpsichord are now known to almost every music lover, for there are records and radios and numerous fine harpsichordists, all of which have made them familiar. The characteristic tone and effects of these old-time instruments are lightness and delicacy, they require, therefore, little power.

What did they seek to express? If one calls the position of music and the musician in the days of the harpsichord, one pictures court life, with the music as an ornament, its amusement in hours of leisure. Music was a fitting accompaniment to fete-days; it was necessary to the dancing. It made pictures, by imitating every sort of object, from a floating scarf to a cackling hen. It took dance measures and poured into them arabesques and trills, charming melodies, and some that were wistful or sad. But beyond this harpsichord music did not often attempt to go.

In some of Bach's slow movements and in the Sonatas and Fantasias of Mozart, there appeared "feeling," beginning to expand its sway over piano strings, as it had already done with organ pipes and violin strings in the orchestra. For the tremendous emotional depths of music had been sounded by Bach in his Organ Toccatas, Chorale Preludes and other works for organ or orchestra. To such effects the harpsichord could not pretend.

The delicate, picturesque sweetness of the harpsichord required only delicacy, lightness and nimbleness from the fingers. Tone-color depended on the pedals.

### The Quiet Arm

IT IS EASY to understand, therefore, that the fingers alone, without the arm, were sufficient to bring out these characteristic sounds. Moreover, if an attempt to use the arm had been made, if the arm had been moved about as it must be in these days (consider the difference in the size of the key-board!) it not only could not have improved tone-quality, but it would have disturbed the quiet balance of the hand, which was necessary in order that the fingers alone should play evenly and *legato*. To get a partial impression of the lightness of technic required for the harpsichord or clavichord, one can run one's hands over a very old piano-keyboard and easily feel how disastrous it would be to put much weight on the keys or to displace the hand by swinging the arm about.

Therefore the beginning and ending of the piano-player's decalogue was "Quiet Arm, Quiet Hand, Nimble Fingers." There were certain individual variations in regard to the fingers, as will be seen.

Bach, to whom one naturally looks for useful ideas, bent all five fingers so that the tips were on a line from 1 to 5. (He was the first player to put the thumb on this line. Heretofore only the fingers had been used, except in wide stretches.) This line principle is very important if one is playing with finger power only.

Bach did not permit the fingers to fall upon the keys, nor did he throw them to the keys. But plainly—according to Förkel—he used *finger-pressure*. Thus the fingers were scarcely lifted, but the *finger-tip* was drawn in toward the palm of the hand. This was a great aid to velocity, as it transferred the power with great swiftness from one finger to another. The process used only the end-joints of the

fingers—the smallest possible playing mechanism! The hand remained quiet, slightly rounded in form. To this method Förkel attributes the great precision of Bach's touch.

"Strong emotion he expressed," says Kullak, "not by an outward manifestation of strength but by the inworking medium of harmonic and melodic figuration."

### Books on Keyboard Technic

THE FAMOUS work on clavier playing by Bach's son, C. Philipp Emanuel Bach, was the first learned work on the subject. It was called, "Versuch über die wahre Art das Klavier zu spielen." Of striking value historically, its rather casual style and lack of systematic classification render it inferior in these respects to later works. It recognizes for the first time the importance of the hand as a mechanism but considers the fingers alone as the playing machine and thus offers no advance over the ideas already gained from J. S. Bach.

The next important writer is Daniel Gottlob Türk who published his book in 1789 and again in 1802. He absorbed and used many of the principles of Marpurg (1765). Marpurg was apparently the first writer to see psychology in playing, for he wrote that the nerves should be kept entirely passive and the fingers should feel perfectly free, "as if they had nothing to do with the playing."

But Türk's directions for the use of the fingers were more precise. "The middle finger is held bent inward, the thumb straight, the little finger either bent or straight, as is required. The fingers must not be held too close together, and they only should play, all else being quiet"—excepting for a slight movement of hands and arms in leaps. "The hands must be turned inward as little as possible."

### Mozart and Clementi

MOZART (1756-1791) who must have used much the same position of the hands which Bach used, if we can judge from the old pictures, summed up the requirements of the harpsichordist as follows: "a quiet, steady hand," with "well developed natural lightness, smoothness and gliding rapidity." Tradition says, "he laid his hand so gently and naturally on the keyboard that it seemed fashioned for the latter."

Mozart's rival, Clementi (1752), was famous for his technical execution, velocity, the quiet position of his hands, power and clearness. In technical acquirements he probably surpassed Mozart. He had a stronger, fuller tone (due largely to the English piano), remarkable octaves and double notes. Since the story goes that he trilled in octaves, it seems possible that he used some movement like the "finger-octaves" which Busoni taught. (See the Busoni Edition of Bach's "Well-Tempered Clavichord.") The quiet, steady hand still remained a notable and admirable part of his method.

Clementi wrote no so-called "Method," no chapters of directions for using the hand. His contribution to the literature of teaching was the purely musical one—the imposing "Gradus ad Parnassum," the mass of Studies and Sonatas, the little Sonatinas. These show by what means he developed his technic—with figurations, repetitions and fingerings. But the "how" of his practice and movement they do not disclose.

Jean Louis Adam (1758-1848) was much occupied with tone-quality. He was a pioneer in seeking various ways of drawing out the tone by means of the finger. He held that there was an extraordinary variety in the modes of touching the keys. "Only through the touch can a fine tone be obtained; only the power and pressure

of the finger are to be employed." The student should try "to imitate as far as possible the singing tone developed by great masters on all instruments, and the manifold inflections of the voice."

Johann Baptist Cramer (1771-1858) was a pupil of Clementi. In his "Method" he directs that the arms should be held "not too close nor too distant from the sides, the shoulders slightly sloping." The hands should be in line with the elbows, the knuckles flat or depressed. The extreme tip of the finger should be used in playing but not the nail. The thumb must always be kept above the keys. The position and use of the hands were planned to cultivate an expressive touch and an even development of the ability of the two hands for florid passages.

It is significant that Beethoven admired Cramer alone of all the players of the day. His fame rested rather on the musical quality of his playing than on its virtuosity. For in mechanical skill alone or in technical brilliancy he was surpassed by both Clementi and Hummel.

#### Turning the Elbows in

HUMMEL (1778-1837) held the elbows turned in without however touching the body. The muscles of hands and arms, he said, must be quite free from constraint and exerted only so much as to carry the fingers "without laxness," yet easily and loosely. The touch must be "neither pressing nor thumping, but decided and even," which seems to mean either a low stroke or an unconscious pressure, corresponding to the modern (conscious) "pearly touch." The hands were slightly rounded and slightly turned outward. Thumb and fifth finger were on a line, as in Bach's position. Neither hands nor fingers were brought out of their "natural position" in playing. Staccato was played by drawing in the finger not by lifting the hand.

Hummel was one of those who favored the use of Logier's chiroplast, an ingenious arrangement of metal rails for preventing up and down movement of the wrist, and thin metal plates to prevent any movement excepting the up and down movement of the fingers. Hummel made progress in the subject of fingering by grouping his exercises better than Türk and Bach had done, classifying them with regard to the style of passage which was to be fingered.

But aside from showing that the fingers, by means of complete control, "must command every imaginable gradation of tone . . . must obey for the lightest and loosest touch as well as for the firmest stroke with straining muscles" (sic), he does not help the student to know how to play.

So, in spite of his own virtuoso brilliancy, he did not pass on to his readers original aids to perfecting their mechanism.

#### Practical Aid

F. W. KALKBRENNER (1788-1849) has the reputation of paying more attention to mechanical perfection than did Hummel, and he used for some time a mechanical aid similar to the chiroplast but more simple. He was indeed more practical in the selections for his technical studies than Hummel. He is notable for being the first player to develop the wrist—to use the wrist for octaves and for staccato. For *legato* he advised, "the key must be struck with the fleshy tip of the finger." For, he says, "by elongating the fingers or playing on the nails but little tone can be drawn out." But he proves that his ear was seeking for color when he says, "The manner of striking the key must exhibit innumerable variations, corresponding to the various emotions to be expressed. One must now caress the key, now pounce upon it as the lion hurls himself upon his prey. Still, while drawing from the instrument all the tone possible, avoid striking it rudely and roughly. . . . One must

at length attain to the expression of warmth without violence, strength without harshness, gentleness without weakness."

One can hardly take leave of these three virtuosi, Clementi, Kalkbrenner and Cramer, who were at the time most celebrated in Europe as teachers, without a glance at the character which was so clearly mirrored in the life and methods of each. Each was picturesque in his own fashion. Each possessed both talent and concentration.

#### An Actor on the Stage of Life

OF THE THREE, Clementi was the most versatile, the most significant, thanks to his remarkable compositions and to the fact that he published many works of great masters. Pianist, composer, pedagogue, publisher, a shrewd business man, he was, besides, an actor, not on the stage of the theater, to be sure, but in his daily life.

His life may well be dated from the lives of his famous contemporaries. How many there were! For he was born in 1752, when Handel and Scarlatti were still living, and in 1827 he was improvising at a dinner given for him in London. Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Schumann, Chopin and Liszt rose, one after the other, above his horizon, some to set before his own day darkened, for he lived, as Fillmore says, "into the very summit of the Romantic Period," lived till extraordinary changes had come to piano playing and piano compositions, such playing and such composing as the etudes of Chopin and Liszt typified.

Clementi's early musical training (he lived and studied in England as a young man) was based on Corelli, Alessandro Scarlatti, Handel and the Sonatas of Paradies. He himself said that after hearing Mozart in Vienna at the time of the famous competition he altered his own style greatly. In this classical training one can read the origin of many of his works, the

reason for the scholarly character of the "Gradus" and other compositions. But these expressed his own idea of what was necessary for technical training, his own variety of scales and passages, of combinations of thirds, for which he was famous, of the depth of meaning in an *adagio* or *andante*. (He has said that he learned from Rameau the trick of putting the melody in the middle voice in slow movements.) Schröter said of him that his compositions "could be performed only by the author himself or by the devil," and that they required "a powerful hand, a powerful mind."

#### Clementi's Erudition

EVIDENCE of the powerful mind was found also in his knowledge of the classics and mathematics. He boasted at one time that he had learned from Latin authors the proper turn to give to his wit, and from geometry consistency of thought. He advised the aspiring composer to note well how the Latin authors "introduced their episodes in unpliant places," and "to bear in mind the saying of Quintilian, *Si non datur porta, per murem crumpiendum*. (If there is no door, you must break through the walls.)"

Of his skill as an actor he gives a piquant illustration in his letters from Vienna, where, by pretending not to notice Beethoven (whom he found at restaurants which the latter frequented) and by otherwise maneuvering, he finally aroused the composer's interest, and obtained an invitation to Beethoven's house. Thus he came by the manuscript he sought for publication. He wrote down the price as "exorbitant" in his jubilant letter to England. "I at last made a conquest of the haughty beauty," he said. And the Titan wrote to a friend, "I may hope still in early years to receive the deserts of a true artist."

But, alas, poor Beethoven! These "deserts" were not immediately forthcoming,

ing, and in fact it is not known whether Beethoven's repeated requests for payment were ever granted by Clementi and Company.

Clementi's whimsicality and caprice, as well as his enthusiasm for musical conversation, have been described in an account of his visit to Berne in October, 1787, when festivities in honor of Prince Henry of Prussia were being celebrated: "There came also" (to the tents) "a stranger clad in a dress coat which descended to his ankles; he had a long beard and a gray round hat. He forced his way through the crowd right up to the tent, but the sentinels on duty drove him back."

"An hour later he returned with clean-shaven chin and splendidly attired. 'Make way,' cried the guard, 'for the foreign gentleman.' He was shown into the tent, tea was offered to him, and he was then bidden to join the dances. The stranger was the famous musician, Clementi."

At about this same time he visited the shop of a piano merchant and wandered about, trying various instruments. "He played as if he had three hands," wrote the merchant. At last the latter charged him with being Clementi. "We met with sullen looks," he writes, "like those thunderclouds over the Caspian Sea of which Milton writes. He was greatly annoyed and glared at me with wild, angry looks. Gradually we grew tolerant of each other and he assumed his noble Roman countenance; he came with me to see my library. As we had much to talk about, he remained to dinner, and, as we had not made an end of disputing and clamoring, he stayed over the night."

The same writer remarks on the keenness of Clementi's musical ear, for, when a clock struck, Clementi noticed that the bell gave out the harmonic 4th (the 11th), instead of the 5th.

#### Moscheles on Clementi

MOSCHELES writes of the famous banquet in London, in 1827: "Every one's expectations are raised to the highest pitch, for Clementi has not been heard for many years. He improvises on a theme of Handel and carries us all away to the highest enthusiasm. His eyes shine with the fire of youth; those of his hearers grow dim. Clementi's playing in his youth was marked by a most beautiful *legato*, supple touch in lively passages and a most unfailing technic. The remains of these qualities could still be discerned and admired, but the most charming things were the turns of his improvisation, full of youthful genius."

Kalkbrenner's career was varied and picturesque. He had a reputation for both conceit and deceit, and his contribution to piano literature does not compare in originality or nobility with that of Clementi. Nevertheless, he made a definite step forward in method. He was a dramatic personality, though not the actor that Clementi was.

His father possessed that sort of artist temperament which must ever seek new scenes, which not only turns from country to country, but is somewhat unstable in the choice of occupation. However, finally applied himself to music. His artistic sympathies were broad, and sought for his talented son the familiar acquaintance with many forms of art. This in his travels he spent much time in art galleries, making sketches and notes for the benefit of the boy.

But the son could not be expected such a wandering life to develop either stability of technic or stability of character; so it is not surprising that the father found him, after various hairbreadth escapes from catastrophes of travel, less interested in mathematics, fencing, riding and the use of the lance.

Kalkbrenner had meantime gradu-

(Continued on page 444)



A SPRING IDYLL  
From a painting by Gustav Eyer.

# THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE to Assist Supervisors in Securing Practical Advice and Information Upon Important Musical Educational Problems

Any reader of *The Etude Music Magazine* is entitled to the privilege of having questions answered in this department. Merely send your question to *The Music Supervisor's Forum*, care of *The Etude*, Philadelphia, Pennsylvania. Our specialists will find pleasure in giving their best of service.

## Preparation for Rural Teaching

I reside in a portion of California that does not offer a field to music instructors of the piano on account of its present over-crowded conditions and desire to better my present situation, at the same time presenting my services to a rural community.

I hold a diploma in the two year Harmony Course of the University Extension Conservatory of Chicago, also a two year Normal Piano Diploma from the same source and an Academic Piano certificate from the Los Angeles Conservatory of Music and Arts.

I am twenty-two years of age, married and have no children. My husband is interested in the study of piano and directs an orchestra which caters to local fraternal and social organizations.—G. M. P.

With your experience and training as teacher of piano you might prepare for a field of school music teaching either a full time or part-time capacity. Brief formal courses are given in summer for a survey of methods.

Work of a supplementary nature might be presented in a rural community where the cost of supervision is prohibitive.

Apply to a nearby supervisor of music for information. The field of school music, however, requires as much preparation as any other teaching situation, and there are no short-cuts in lieu of full normal training. State standards differ, and it would be well to get advice regarding certification from various state departments of instruction where you may wish to locate.

GEORGE L. LINDSAY.

## Appropriate Drill for 1932

I shall appreciate very much any suggestions or information you would be kind enough to offer for a piano and expression "joint" recital comprising about thirty people. In 1930 we used a parasol drill which was beautiful; in 1931 we used a jumping rope drill which was also pretty. Now something for 1932 has to be decided upon, and, knowing your broad experience, we have decided to call upon you for advice.

If I knew the age of the thirty persons who are to take part in your "joint" recital, my advice would be more valuable. However, judging from your previous recitals, I should say that the dances of colonial times done in costume might make a very suitable recital for this year, as this year is that of the George Washington Bicentennial.

MABELLE GLENN.

## Entrance Requirements for Music Teaching Course

What is required of a person to be a public school music teacher, and what is necessary for entrance to a music college which teaches this line of work?—L. B.

A rapidly increasing number of states require of the supervisor of music in the public schools four years of post high school training in an approved institution, with a degree. Even in States not requiring

the degree the larger cities and more important school systems require that the supervisor hold a degree. Thus music is placed on a par with other major subjects. For many years a college degree has been required of teachers of language, science and mathematics. That similar preparation is now required of teachers of music is the most complete and practical recognition of music as a major subject. Some states still license supervisors of music on completion of two years' approved post high school training. However the number is rapidly decreasing as the trend is decidedly toward the four year requirement.

Teachers' colleges and universities offering courses for supervisors of music require, for entrance, graduation from a four-year high school and an acceptable singing voice, together with a fair degree of musical talent. Many institutions require also that the entering student be able to sing at sight simple music, to write from hearing in any key simple groups of tones, and to play hymn and folk tunes and simple accompaniments on the piano.

HOLLIS DANN.

## Qualifications and Rulings

Can you send me, or tell me where I may secure, a copy of the Music Supervisors' National Conference

Bulletin "Survey of Material for School Orchestras?"

Also please send me the rulings of the Southern Association of Colleges and Secondary Schools and the National Association of Music Schools pertaining to credits to be given in music to high school students. In just what way is it necessary for a teacher to qualify herself so that her students may be accepted. Thank you.—L. S. G.

(1) Apply to the office of the Music Supervisors' National Conference, Mr. C. C. Buttlerman, Secretary, Jackson Boulevard, Chicago, Illinois, for the bulletin, "Survey of Material for School Orchestras."

(2) Consult "Survey of College Entrance Credits and College Courses in Music," prepared by The Research Council of the Music Supervisors' National Conference in co-operation with the National Bureau for the Advancement of Music, published by The National Bureau for the Advancement of Music, 45 W. 45th Street, New York. Information concerning the requirements of colleges in Southern States will be found here.

(3) No private teacher can prepare students to enter a school music department in a university. Applied music study taken with private professional teachers may, however, be offered for credit in secondary schools and higher institutions under conditions fixed by the authorities



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in charge. The work of private teachers is approved either by examination of the accomplishment of students or by the teachers themselves being accredited.

G. L. LINDSAY.

## Bachelor of Music Degree

I am to write a thesis for my B.M. degree. I wish information concerning the status of music in the high schools at the present time.—A. R.

The usual procedure is to send a well planned mimeographed questionnaire to progressive cities and educational departments of states to obtain such information.

Consult "Music in the Junior High School," by Beattie, McConathy, and Morgan, bulletins issued by the Music Supervisors' National Conference, care of C. V. Buttlerman, 64 E. Jackson Boulevard, Chicago, Illinois, and reports obtainable from the National Bureau for the Advancement of Music, 45 W. 45th Street, New York.

GEORGE L. LINDSAY.

## Judging a Singing Contest

In our grammar school contests this spring we want to provide the judges with a suitable judge's slip containing points to be considered in judging children's voices in age from ten to fourteen years. Do you have a slip that gives the points to be judged upon and their respective grades or percentage rates? If you do not have such slips, may I ask what points should be judged and your idea of the value of each point in such a contest as I have mentioned? The contest will be held for both boys and girls.

Any other information that you may send me regarding literary contests and their staging will be appreciated.—E. L. T.

From your inquiry I have drawn the conclusion that your contest is in solo singing rather than in group singing. I feel that freedom of tone production is of first importance. Too many persons feel that hushed singing is safe. I feel that there is little choice between hushed singing and yelling; both are bad because they lack physical ease. If there is physical ease the tone is safe. Therefore, in a grammar school contest, I would give fifty per cent to freedom of tone.

As long as breathing is a matter of phrasing, and young children should consider it only an element of phrasing, I should give twenty per cent to phrasing. I should give twenty per cent to interpretation and ten per cent to stage presence.

MABELLE GLENN.

## Material for School Orchestras

Kindly send me your "Survey of Materials for School Orchestras."

A copy of the "Survey of Materials for School Orchestras" may be obtained from the office of the Music Supervisors' National Conference, 64 E. Jackson Boulevard, Chicago, Illinois (C. V. Buttlerman, secretary).

GEORGE L. LINDSAY.

## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## Orchestral Voices

## THE FLUTE

By ARTHUR OLAF ANDERSEN

NOT EVERY one, no matter how musical, can become a flutist. This is not because one may not have an aptitude for this agile, coloratura, woodwind voice, but because there may be some slight physical shortcoming such as the shape or setting of the teeth or the mold of the lips or the inability to respond instantly to the florid metrical divisions of typical flute music.

The flute, for which Frederick the Great manifested such a fondness, is an instrument without a mouthpiece, the tone being produced by blowing across a circular hole bored near one end of the tube. Thus the flute is called a woodwind without mouthpiece but with embouchure. By embouchure is meant the use of the lips upon the vent or against the mouthpiece when the instrument being used has one of several varieties of reed or cup apertures through which to stimulate vibration by use of the lips and breath.

## Woodwind Pipes

WOODWINDS are constructed of two kinds of pipes, the cylindrical and conical. In the cylindrical pipe the hole is bored through in an exact circle, the diameter being the same throughout. The conical pipe is bored in such a manner that the diameter of the hole at one end of the pipe is smaller than at the opposite end, thus funnelling very gradually away from the mouthpiece and becoming larger as it nears the bell or outlet of the tube.

The cylindrical pipe has two properties: *first*, the air-vibrations travel not merely from one end of the tube to the other but back again as well. Thus the note produced is one octave lower than it would be were the pipe conical and of the same length. Thus is the clarinet capable of producing middle C with but one foot of pipe, where the oboe requires two feet for the same tone. *Second*, the clarinet overblows a twelfth; that is, the fundamental scale may be reproduced an octave higher, not by adding new holes for keys, but by opening a so-called speaker-key enabling the player, by means of embouchure, to divide the vibrations of the air column and thus reproduce his fundamental scale a twelfth higher.

Conical reed-pipes have two qualities. *First*, the air vibrations pass through but the one length of pipe. The note produced is an octave higher than it would be if the pipe were stopped. *Second*, by overblowing, the result, created through the same fingering but by a different embouchure, gives the fundamental scale an octave higher. The change in embouchure causes the vibrations to be divided into a half or some other fraction of their former length, thus making the range an octave, a twelfth, or another interval higher.

The flute is cylindrical in bore as are also the piccolo, the alto-flute and the bass-flute.

**Producing the Tone in Woodwinds**  
WOODWINDS vary as to means of tonal production. As has already been mentioned, the flute has no mouthpiece. Clarinets, saxophones and the bass-horn have single beating reed mouthpieces which, when set in motion by the pressure of the breath, beat against the table at the mouth end of the pipe, rapidly opening and closing the aperture, thus producing the necessary tonal vibrations. The oboe, English horn, oboe de caccia, bassoon, double-bassoon and the sarrusophones employ double flexible reeds in the mouthpiece. The two reeds are bound together in a slightly arched fashion. The opening between the upper end of the bound reeds of cane is very small. By a pressure of the lips this aperture widens, and the breath being forced through effects the alternate opening and closing of the strips thus causing the vibrations of sound to flow through the pipe.

The flute, not having reeds with which to concern the performer, is much easier instrument to play than the other woodwinds, up to a certain point. For this reason it should be a popular amateur accomplishment. It is a non-transposing voice, playing and sounding the notes exactly as written, which permits it to join in with music written for piano, violin or other C instruments, as well as with vocal scores. The range is from middle C upwards three octaves:



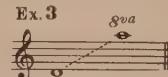
The two lowest semi-tones, C and C sharp, are not of great use except in *f* or *ff*. The three top semitones, B flat, B natural and C, are inclined to be shrill and uncertain in intonation. They are possible in loud ensemble and should be approached in scale progression or arpeggio but should not be held.

The flute is an instrument suggestive of all forms of ornamental passage work, musical embroideries, turns, trills, variations, coloratura, and so forth, and is as well useful as a melody-carrying medium, a rippling, light-hearted saunterer, swift, sure and capable. There are a few technical difficulties that the flute is incapable of surmounting. These are principally trills on the following notes



which the mechanism of the instrument renders impossible. These unplayable trills

are in the rarely used portions of the flute range the remainder of which



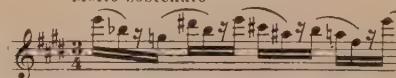
is so flexible that it is ample for almost any single-melody expression. As an example of agility in fast tempo, this fragment from Victor Herbert's well-known *Irish Rhapsody* is a splendid illustration in scale passage:

Ex. 4 Allegro con spirito



In Max Reger's "A Romantic Suite" we find the flute in elegant embroideries against the oboe and clarinet which carry the melody in a quite different rhythmical figure:

Ex. 5 Molto sostenuto



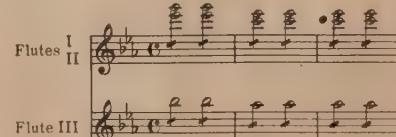
In Bernard Rogers' *Soliloquy* we find the flute used as the main melody-carrying voice and doubled, sometimes in the upper octave or in unison with the first violins:

Ex. 6



Richard Strauss' "Ein Heldenleben" score is especially recommended as an example in orchestration which embodies nearly every variety of flute technic. One special passage in flute coloratura is here given:

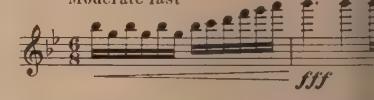
Ex. 7



The flute, while used in all important orchestral works, is especially adapted to the small ensemble, although there is not a great choice of music available for this class of work. All flute players are acquainted with Haydn's six trios for flute, violin and cello, although many of us have heard these charming numbers performed more often by two violins and cello. There

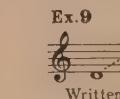
are more woodwind compositions available than there are mixed flute and string units, this being true especially since the advent of the Barrere Ensemble which was the first organization in America to bring forward in a most finished manner this special type of concerted chamber music. These woodwind and horn ensembles have now sprung up in nearly every large center in the country, and many of the best composers have written brilliant and effective for them. In all of these compositions, the flute plays a very important part. In Leo Sowerby's offering *Pop Goes the Weasel*, written for the Chicago Woodwind Ensemble, the flute sings the following humorous passage:

Ex. 8 Moderate fast



Other members of the flute family are the piccolo, the Eb or Terz flute, the bass flute (erroneously called the bass flute) and the real bass flute.

The piccolo is the smallest member of the flute group. It is barely half the length of the regular flute, and its bore is correspondingly smaller. This results in the instrument pitched one octave higher than the regular instrument:



This instrument is a transposing one that otherwise there would be a necessity for reading so many ledger lines and spaces above the G clef that the process would be extremely confusing. It is therefore customary to notate the piccolo one octave lower than it actually sounds.

The song of the piccolo is clear, penetrating and unmistakable to the listener. Its uses in the large orchestra are rather limited, but its high, squeaky, shrill voice is useful for certain desired effects, especially in *tutti* passages with full orchestra performing in *ff* or *fff*. Its hard, rattling scale passages are familiar to those who attend symphony concerts, and trills on high tones are obvious even when the full orchestra is doing its best. Quick scale passage work, both up and down, makes it useful in depicting the movements. It is often employed in measures where the notes are doubled in unison with or an octave above the flute. It is also used for exotic effects in oriental music, for the quick turns of humorous figures in scherzo or o

(Continued on page 439)

# THE TEACHERS' ROUND TABLE

Conducted Monthly by  
PROF. CLARENCE G. HAMILTON, M. A.  
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

## Aching Forearm

For the last two months I have at a peculiar gnawing ache in my forearm, sometimes more and sometimes less, sometimes caused by excessive practice and sometimes without apparent cause. I have rested for days without getting relief, have changed my hand position, thinking it might have something to do with it. Now all I am able to conclude is, *neuritis*. What would you advise?—E. K. V.

may be, as you suggest, that the ache comes from neuritis, in which case should consult a physician. Before so, however, I would try plenty of motion exercises, many of which I have explained in the Round Table page. A slight tension in the wrist while icing may work disastrous results. I several minutes before beginning practice in allowing your hands to be loosely from the wrists; and, on slightest premonition of tightness or loosen the wrists as before. If your is not a medical one, perseverance in action will cure the difficulty.

## The Scope of Music Study

I am a Junior in high school and have planned on making music my work. After studying piano for five years under a local teacher I thought that I was prepared to enter any conservatory of music. A musician friend, however, has told of many subjects which I should have studied before starting in such a music school. These subjects include harmony, counterpoint, form, music history, phrasing, modulation, and many others about which I know nothing. How can I find out what to study?—M. T.

advise you to send for the catalogues of three music schools, which will in their requirements. You should only have a knowledge of the fundamentals of music, which may be gained the study of such a book as Cummins' "Rudiments of Music."

a conservatory, you will naturally a class in theory, which will take subjects as you mention. It will f advantage to you if you study pre- fably by yourself such a book as P. W. W.'s "Harmony Book for Beginners."

music is a vast subject, with many by- s. But to one who really loves music study is a continual delight.

## Touch and Technic

I would like to ask a few questions regarding Mason's "Touch and Technic," Volume I:

(1) Page 19, Section 39. How can one possibly play "in ten minutes" one of the five classes in sequence and No. 1 rhythms in the diatonic broken thirds Nos. 23 to 40, with each pair of fingers in turn and both hands together?

(2) On Page 22 the directions say to apply various degrees of force to the fast forms, as well as to the moderate forms. Does this mean staccato as well as legato in these various forms?

(3) Section 39. He says: "If octave preparation is desired... a sequence of this kind will add about four minutes more." I have found it impossible to play broken thirds in sequence and an octave sequence with hands separately and together in the short time of fifteen minutes. How is this?

(4) Also, are Nos. 34, 35 and 36 to be played in various degrees of force and staccato as well as legato?—E. H.

(1) Notice that Dr. Mason says:

"The student is cautioned against undertaking too many of these exercises in the practice of a single day." Set off ten minutes daily for the work, and go as far as you can. The time specified refers to perfect command of the exercises and may be too short for one starting upon them. Furthermore, some of the exercises, such as those you mention, will doubtless occupy more time. In this case, practice perhaps a half of a given set of exercises in one day and the other half the next day. (2) All the exercises on this page are to be played with both the "mild staccato" and the legato touches. (3) The answer to question 1 applies also to this question. Never hurry over your work for the sake of accomplishing a given amount in a certain time. It is much better to do less and to observe strict accuracy and ease. (4) Yes. Different degrees of force are always beneficial while the "mild staccato" as well as staccato is here also intended.

## Schools of Technic

What is the essential difference between Mason's and Leschetizky's systems of technic? I never consciously studied or taught either. My technic is founded on scale work and Czerny, and later on Josefey and the Clementi "Gradus." Is there any advantage in changing to Mason's "Touch and Technic" in place of Czerny?—Diapason.

Different technical systems do not necessarily antagonize each other, but as a rule certain special points are more stressed in one than in the other. Leschetizky, for instance, agrees with many of Mason's conclusions, although he places special emphasis on the use of arm-weight and on keeping the fingers in contact with the keys, rather than on raising them high in the air.

Mason's "Touch and Technic" may perfectly well be used with Czerny's studies, since the former cultivates finger dexterity by special exercises, while the latter applies this dexterity to more formal compositions.

## Lack of Precision

I have a pupil, a girl of seventeen, who has studied for three or four years before she came to me. She is extremely careless about her hand-position, counting and rhythm. It is quite a struggle each lesson to have her play a study or piece accurately, since a break in rhythm or a slip of a finger means nothing to her; she goes right on, never correcting a mistake unless she is forced to. She reads rapidly and wishes to play pieces beyond her grade.

Will you kindly advise a course of study for her? She plays Chaminade's "Scarf Dance" and Reinhold's "Impromptu in C Sharp Minor" fairly well. The latter is the type of piece she wishes to play. Would you suggest the use of Hanon?—M. B.

The pupil evidently needs thorough training in fundamentals which have been woefully neglected. Without these she never will become a satisfactory player. Give her each week some carefully prescribed technical material on which she should spend the first quarter of her practice time. For a part of the time, at least, she should practice her technical work with the metronome. Hanon's studies are excellent; and these may be supplemented or alternated with James Francis Cooke's

## Mastering the Scales and Arpeggios

Without "putting her back" to very easy music, choose for her studies and pieces for the present which are mainly technical in their demands. For the former, Berens' "Velocity Studies," Op. 61, are especially good. For the pieces, try some of these: Haydn, *Gipsy Rondo*; Chopin, *Waltzes*, Op. 64, No. 1 and Op. 69, No. 2; Godard, *Second Waltz*; MacDowell, *Hungarian*.

In learning any one of these, have her practice, perhaps for the first week, the part for each hand alone. Insist on slow practice, counting aloud; and again call on the metronome if necessary.

## Early Materials

What material would you recommend for a student, aged twelve, who has finished Williams' "First Year at the Piano" and the sharp major scales? She has a small hand.

I have a twelve-year-old boy who is now studying Burgmüller's Op. 100. What would you suggest that will appeal to his boyish imagination?—M. B.

Frederick A. Williams' "Short Pieces in All Keys" is excellent for the first pupil. For other pieces, try: *Two Folk Tunes*, arranged by Mrs. C. P. Kennedy; *Dreamy Waltz*, by R. J. Pitcher.

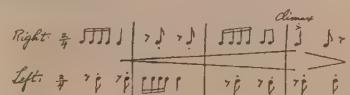
For the second pupil, I suggest Sartorio's "Second Year Study Book." For pieces, these ought to appeal to him: *The Big Parade*, by W. A. Johnson; *The Jumping Jack*, by E. R. Kroeger; *Bird Calls*, by N. Louise Wright; *At the Fairy Fair*, by C. W. Lemont.

## A Refractory Boy

A boy pupil of mine, thirteen years old, is of a "pouty" nature and refuses to show the least interest—in fact looks the other way when being taught. I have used every possible means of approach. His mother insists that he take lessons even against his wishes. He insists on playing everything quickly, is perfectly satisfied with mistakes and has no idea of rhythm. I feel sure that his books are not too hard. Can you suggest any other approach to him?—D. A. P.

Any approach to him must be in the direction of something in which he is especially interested—football, auto riding, skating and the like. When such an interest is discovered, center his work about it. Give him a march-like piece, and make each section represent a phase of a football game. Let him write out just what the players are doing in his imagination, and dramatize the result in his playing.

A boy naturally takes to strong rhythms; perhaps you can fire his enthusiasm along this line, especially by table exercises. In learning a new piece, let him take a good piano position at a table, and drum out with his fingers first the beats and then their divisions into the proper rhythms. Teach him to give plenty of accent to each first beat, and to work up each phrase to its climax. In C. W. Lemont's *Mimicry*, for instance, he drums out the first phrase as follows:



Once fasten his attention by such devices and your task will be considerably lightened.

## Brief Practice Time

A girl of fourteen, who has been "grounded" with two lessons a week by competent teachers and who has memorized sixth grade pieces for recitals, finds that she now has but a half-hour a day for practice during the school year.

Her new teacher gives her only scales and finger exercises with no melody to memorize. Would not sight-reading of the classics stimulate her interest and keep her more alert till the summer vacation? Is not interpretation more important than mere technic or memorizing? Should you change teachers regardless of professional loyalty?—Mrs. M. A. S. C.

I certainly do not approve of devoting her short practice periods solely to pure technic. While such technic should not be neglected, the bulk of her practice should be put upon work of genuine musical value.

Let the first five or six minutes of the half-hour period be devoted to scales, arpeggios, and so forth. Eliminate for the present formal studies, such as those of Czerny, and divide the rest of the time between a fragment of a classic, such as a Mozart or Beethoven sonata, and a short, perhaps more modern, piece which may easily be memorized, such as MacDowell's *Hungarian*.

To practice each week sections of worth-while pieces in this way, would, I believe, be more effective than mere sight-reading which could be advanced by occasional duet playing with some comrade or by playing as you suggest in spare hours outside the regular practice periods.

Artistic interpretation is the chief object for which the pianist should strive. It is helped, not hindered, by good technic and especially by memorizing.

Loyalty to one's teacher is almost necessary for effective work. There sometimes comes a point, however, when a new teacher is to be recommended as an inspiration and a source of new and valuable ideas; hence loyalty should not be carried to an extreme.

## A Method of Memorizing

What is the best method of memorizing piano music? I never was successful in memorizing, and my pupils have the same difficulty. I have been taught to memorize away from the piano, note by note and measure by measure, and naturally am teaching this method. However, this process is so slow and monotonous that my pupils hate to do it.—L. E. S.

Thoroughly learn a piece before beginning to memorize it. Then take the first motive or phrase—not over two measures long. Play it twice carefully with the notes, then twice, from memory, on top of the keys, not sounding them. Finally play the passage aloud, from memory. Repeat this process with the next short phrase; then put the phrases together. Now do the same with phrase number three, then with two and three together (not going back to the beginning at any time). Continue with phrases three and four, four and five, and so forth to the end of the passage you are studying, which should be short—not over a page long. Do not now try to play the whole passage; but next day go through the memorizing process again, perhaps with longer phrases; follow this plan of procedure until the whole piece is mastered.

# "Chopsticks"

A Musicological Mystery

By ALFRED V. FRANKENSTEIN

This excellent article is reprinted from "The American Mercury" of March, 1932, by permission of the Publishers.

**T**WO-AND-A-QUARTER centuries ago Bartolomeo di Francesco Cristofori, harpsichord maker to the Grand Duke of Tuscany, had an idea. Cristofori's idea was innocent enough, and he could not foresee that it would change the aspect of the world. He made a *gravicembalo con piano e forte* for his patron, an instrument of strings, hammers and a keyboard, the distinctive feature of which was that any single key could produce both loud and soft tones. He could not look ahead to a day when his instrument, its long name reduced to the single word *piano*, would stand, an ill-tuned article of neglected furniture, in the drawing-room of the *bourgeoisie*.

Now, the instrument that Cristofori brought into the world is in its way a noble creation. It is not the fault of the piano that everyone, musical or unmusical, has at one time or another toyed with its white ivory keys. Nor is it its fault that before there was machinery for the recording and broadcasting of cheap music young ladies learned how to manipulate the keyboard well enough to "render selections." Since there was then no broadcasting or recording, thousands of composers throughout the Nineteenth Century ground out literally millions of pieces of bad music that was sufficiently easy for casual amateurs to play. The phonograph and the radio have completely killed this branch of the music industry, but the library shelves clog with a vast waste of these dead ephemerae.

#### Equipped for Battle

**F**ULL classification of them awaits the attention of the scholarly necrophiles, but in a quick glance one may distinguish three varieties. First of all comes the heavy artillery, including the "battle pieces" like the legendary "Battle of Prague"; for this class of compositions many pianos were equipped with a fantastic accessory known as the "Janissary pedal" by means of which a drum and cymbal hidden in the bowels of the box could be made to sound. Under the heading of heavy artillery one may also place the operatic fantasias, with their many cadenzas. Then there are the waltzes, the "dreams" of this and that, and the suave idylls. Together these make up our second variety. Last of all there are pieces that should really be classified as parlor tricks and not as musical compositions, for they are intended for people who cannot play the piano at all, and they consist of little scrubby tunes to be played with one or two fingers. "Chopsticks" is indisputably at the head of this third class, and "Chopsticks" was not even intended to be played with the fingers but with the side of the hand.

"Chopsticks," indeed, alone survives its period. "The Battle of Buena Vista," "Monastery Bells," "The Awakening of the Lion," "Star of the Sea," and "The Last Waltzes of a Maniac" have gone to dust with the swarming millions of their kind, but "Chopsticks" is probably quite as well known today as it ever was in the era when one-finger waltzes formed part of every music dealer's stock in trade. "Chopsticks" has become part of the

American folk tradition; very few who play it today have ever seen the music, and many do not even know that it has ever been published.

But "Chopsticks" has been published, and copiously. Musically, all the editions agree. The piece consists of two sixteen-measure periods, the first one of which opens as follows:

Ex. 1



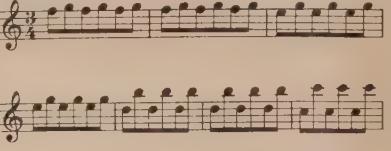
The opening measures of the second period are:

Ex. 2



Then the entire waltz is repeated in a varied form. The first section goes like this:

Ex. 3



while the second is ornamented with a one-finger *glissando*. In most of the printed copies the piece is given both as a four-hand duet and as a solo. In either

case the accompaniment consists of nothing but an oom-pah-pah bass on the tonic and dominant chords.

When we compare the editions on other grounds than their musical contents we run into the first of the many mysteries connected with this immortal composition. While the music is the same in all editions the title varies. In early editions it is called "The Celebrated Chop Waltz"; in later printed versions it bears the title, "The Celebrated Chopsticks Waltz," or simply "Chopsticks." One edition, that published by Richard Saalfeld of New York in 1879, gives both names, the second on the title cover and the first inside over the music. Saalfeld was a publisher of the kind that issued "reprints" of foreign hits in the days before the international copyright. His edition of our piece was printed from an engraved copperplate, so that the title above the music could not easily be altered. But the fact that he gave the name "Chopsticks" on the cover indicates that the composition was known by the latter title, in America at least, two years after its first publication, in Glasgow in 1877. In Saalfeld's and other editions the title "Chop Waltz" is elucidated in the following footnote to the primo part of the duet version:

This part must be played with both hands turned sideways, the little fingers the lowest, so that the movements of the hands imitate the chopping from which the waltz gets its name.

Musicians of the tribe of Allan have flourished in Glasgow since the Eighteenth Century. Three generations ago one of the family went into the allied trade of the dancing-master. But Dancing-Master Allan had pronounced musical tastes for he named his three sons Handel, Haydn

and Mozart. He also had a daughter whom he gave the mellifluous name Euphemia Amelia. In 1877 or thereabouts Mozart Allan went into the music publishing business and among his first publications was the publication of the first printed version of the composition we are concerned with. It appeared in the mentioned and bore on its title cover the following:

The Celebrated Chop Waltz Arranged as a Duet and Solo for the Pianoforte by Arthur de Lulli.

Arthur de Lulli was the pseudonym of Mozart Allan's sister, Euphemia, who in 1877 was sixteen years old. While her name appears on later Mozart Allan publications and on the editions of other publishers as composer, it is apparent from the above title page and from other and cogent evidence to be adduced in a moment, that Arthur de Lulli was merely arranger and not the original author of the music.

After a long and laborious investigation I must confess that I do not know who Euphemia Allan arranged the composition bearing the title of "Chop Waltz" or "Chopsticks Waltz" was published before the Allan edition, if any English and German and French book of musical literature in the Library of Congress, the copyright files of the Library, and the files of the British Museum are to be believed. The Allans doubtless know what Arthur de Lulli's original was, but the Allans simply refuse to tell.

Mr. Mozart Allan, Jr., was kind enough to send me two copies of the piece as published by him, but he declined to give any relevant information. Miss Euphemia Allan, who is still living in Glasgow, failed to answer my repeated requests for light on the subject. For the information concerning the identity of Arthur de Lulli I am indebted to Dr. Henry G. Farmer, the well-known musicologist of Glasgow.

In 1877, the very year in which the Allans published "The Chop Waltz," one of the adopted daughters of Alexander Borodin, the Russian composer, expressed her desire to play a duet with her father. Borodin objected that she could not play the piano. She insisted that she could, and, going to it, banged out the following tune:

Ex. 4



This, it will be seen immediately, is nothing but a 2/4 version of our Ex. 3 from "The Chop Waltz." Borodin called it "The Coteletten Polka," which was popular with the little ones in Russia. *Coteletten* is a German adjectival translation of the French word *côtelette*, which means a cutlet. And a cutlet, as everyone knows, is a chop!

Borodin was much amused at the idea of playing a duet on this theme, and then he improvised a polka for the *secondo*, the *primo* consisting of Ex. 4 played over and over again. He

(Continued on page 456)



THE CHOPSTICKS VIRTUOSO IN THE FIFTIES  
From a contemporary French caricature by A. Bonchot.

## FASCINATING PIECES FOR THE MUSICAL HOME

## A SCANDINAVIAN MOTHER'S LULLABY

EVANGELINE LEHMAN

Andante M. M. ♩ = 76

Andante M. M. ♩ = 76

more movement

rit.

agitato

cresc.

Tempo I

p dreamily, dim. to the end

Ped. sempre

dim.

pp

rit.

Another recent ingratiating specimen of the work of one of the greatest living composers for the piano. Although a lovely piece in caressing style, teachers will immediately indentify its exceptional educational values. Grade 4.

## LAVENDER

ED. POLDINI, Op. 111, N

*a tempo*

Moderato esitando *tenero*

*p dolce* *cresc.* *mf rit.*

*accel. più express.* *> > > 3* *a tempo*

*cantabile* *rall.* *a tempo* *p rit.* *3 1* *5 3 1* *largamente espress.* *dim.* *a tempo*

*p* *rall.* *pp rit.* *accel.* *cresc.* *allargando* *dim.* *p dolce*

*Più vivo*

*5 armonioso* *5 3 2 1*

*rit.*

*più lento* *cresc.* *rall. f* *> p vivo* *4* *4* *4* *rit.* *lento* *Tempo I.* *dolce*

*tenero* *accel. più express.* *> > > 3* *a tempo* *cant.* *rall.* *a tempo*

*a tempo*

*prit.*

*a tempo*

*accel.*

*cresc.*

*targamente a tempo*

*mf espress. dim.*

*p raff.*

*a tempo*

*pp rit.*

*accel.*

*cresc.*

*allargando*

*dim.*

*p dolce*

*lento*

using novelty and a valuable study. One  
t said recently "I get a great kick out of  
g it." Grade 3.

## FOREST ECHOES FOR RIGHT HAND ALONE

PAUL BLISS

Allegretto M. M.  $\text{d}=128$

*gaily*

*p*

*rit.*

*a tempo*

*f*

*sfz*

*pp*

*rit. e dim.*

*p a tempo*

*rit.*

*a tempo*

*ffurioso*

*p rit.*

*pp*

*slowly*

*p*

*a tempo*

*f*

*p rit. molto*

This wellknown Canadian composer and teacher seems to have caught the way of his own native maples in this delightful piece. Grade 3.

## MAPLES IN SPRING

WM. CAVEN BARRE

Moderato grazioso M. M.  $\text{♩} = 108$ 

*l.h.*

*l.h.*

*l.h.*

*l.h.*

*Più mosso*

*mf*

*mf*

*mf*

*mf*

*rit.*

*D.C.*

*Fine*

## NIGHT ALARM

This stirring night picture will quicken the pulse of every player. Grade 3.

CARL WILHELM KERN

Allegro furioso M. M.  $\text{♩} = 112$

A sparkling and masterful arrangement of this favorite melody which will please both student and virtuoso.

# DARK EYES

## RUSSIAN GYPSY AIR

ROB ROY PEE

Tempo di Valse M. M.  $\text{♩} = 66$

Tempo di Valse M. M.  $\text{d} = 66$

ROB ROY PEE

A melodious tone picture of  
ylvan charm and grace.

# WOODLAND CHIMES

## H. WAKEFIELD SMITH

Tempo moderato, alla gavotta M. M. ♩ = 108

H. WAKEFIELD SMITH

*p dolce* *rit.* *mf* *a tempo*

*rall.* *mf* *a tempo*

Chimes *una corda*

A page from a musical score for piano, featuring five staves of music. The music is in 2/4 time, with a key signature of one flat. The score includes dynamic markings such as *mf*, *mf*, *una corda*, *tre corde*, *Poco meno mosso*, *dolce*, *espress.*, *ten.*, *rit.*, *a tempo*, *f grandioso*, and *D.S. al Fine*. Articulation marks like *Ped.* and *ped.* are also present. The score is filled with various musical patterns, including sixteenth-note chords and eighth-note pairs.

—\*—  
FRAGMENT

J. BRAHMS

From the Second Movement of Symphony No. 1 in C Minor

This gorgeous theme from Brahms' first symphony, considered by many his most beautiful work, lends itself admirably to the piano in the excellent arrangement of Dr. Percy Goetschius. It is from the notable Analytical Symphony Series prepared by this distinguished educator.

Grade 5 Andante sostenuto

Sheet music for 'FRAGMENT' by J. Brahms, featuring two staves of piano music in 3/4 time. The music is arranged for two staves, likely for a two-piano performance or a piano with a large keyboard. The score includes various dynamics such as *p*, *pp*, *f*, *dolce*, *rf*, and *dim*. The music consists of a series of melodic lines and harmonic progressions, with some measures featuring grace notes and slurs.

## CHA CONNE

CHR. GLUCK

Teachers looking for color and classical character in a recital program will rejoice in finding this rarely seen piece in Gluck's limpid style. Grade 3

Allegretto M.M.  $\text{d} = 104$ 

Sheet music for 'CHA CONNE' by Chr. Gluck, featuring two staves of piano music in 3/4 time. The music is arranged for two staves, likely for a two-piano performance or a piano with a large keyboard. The score includes various dynamics such as *mp*, *sf*, *f*, *cresc.*, *dim.*, and *p*. The music consists of a series of melodic lines and harmonic progressions, with some measures featuring grace notes and slurs.

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## PASTORALE

DOMENICO SCARLATTI

**Allegro M.M.  $\text{♩} = 80$**

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## RONDO

Finale Symphony VI

FRANZ JOSEF HAYDN

**Allegro molto M.M.  $\text{♩} = 116$**

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of one sharp. The notation includes various dynamics such as *f*, *s*, *p*, and *ff*, as well as fingerings like 1, 2, 3, and 4. The music is divided into measures by vertical bar lines, and the piano keys are indicated by the standard musical staff system.

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## MENUET

## INTRO.

J. B. LULLY

pizz.

pizz.

KANSAS WILDCATS  
MARCH  
SECONDO

Con brio M.M.  $\text{d} = 120$ 

JOHN PHILIP SOUS.

KANSAS WILDCATS  
MARCH  
PRIMOCon brio M.M.  $\text{d} = 120$ 

JOHN PHILIP SOUSA

The musical score for 'Kansas Wildcats' March, Primo section, is a complex arrangement for multiple instruments. The score begins with a dynamic *f* and includes various performance instructions such as *p*, *f*, *p*, *f*, *tr*, *ff*, and *tr*. The instrumentation includes multiple staves for different voices and instruments, with some staves labeled 'Secondo'. The score is divided into sections labeled 1 and 2, with specific measures numbered 8, 23, 32, and 33. The music features a variety of rhythmic patterns, including eighth and sixteenth note figures, and dynamic changes throughout the piece.

BY THE WATERS OF MINNETONKA  
AN INDIAN LOVE SONG

A most popular number, surprisingly effective on the organ.

THURLOW LIEURAN

Andante moderato

Manual

Ch. soft 8' Flute *con grazia*

Sw. soft strings

Pedal Lieblich uncoupled

2d time, play an octave higher

Sw. Vox Celeste, stopped Diap. and Tremulant  
(2d time Vox Humana)  
Ped. uncoupled

Più agitato

Gt. Gemshorn to Sw.

add Bourdon

D.S.

## THE NIGHT HAS A THOUSAND EYES

V. BOURDILLON

WM. DICHMONT

Andante moderato

mf

dim.

The night has a thousand eyes, The day but one; Yet the light of a whole world dies With the

con express.

mf  
con Pedale

rit. a tempo

poco rit. ten.

con express.

set - ting sun, With the set - ting sun.

The mind has a thousand eyes, The

ten. a tempo

heart but one; Yet the light of a whole life dies When love is done, When love is done.

una corda

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## THAT'S THE WORLD IN JUNE

LFRED H. HYATT

Charles Gilbert Spross at his very best. How could the spirit of June be more delightfully captured in music?

CHARLES GILBERT SPROSS

Allegro

mf

Make a rhyme to love - ly June,

When the world is all in tune, — Gay with green is ev - 'ry bow'r, Glad and gold — en, glad and

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gold en ev - ry hour. — Rain-drops fall to kiss the flow'r's

rall. *mf a tempo*

In the fleet-ing rain - bow show'rs; Blue skies, ros - es, hearts in tune, That's the world, the world

*a tempo*

rall. *a tempo*

June.

*meno mosso*

Leave the tin-sel of the town For the country's flow-er—crown, In June's gleam-ing di - a dem

*meno mosso*

Each fair blos - som is a gem. Stream with lil - ies fair im-pearl'd, June is such a love - ly world,

rall. *mf a tempo*

June is such a love - ly world. — Sil - v'ry morn - in

*rall.* *a tempo*

gold - en noon, That's the world, the world in June. Sil - vry morn-ing, gold - en noon, That's the world, the world in June.

I HAWEIS

## DEAR LORD, REMEMBER ME

R. M. STULTS

Andante express.

1. O Thou, from Whom all good-ness flows, I lift my heart to Thee; In  
 2. When tri - als sere ob-struct my way, And ills I can - not flee; O

all my sor - rows, con - flicts, woes, Dear Lord, re - mem - ber me. When on my aching, bur - dened heart, My  
 let my strength be as my day, For good, re - mem - ber me. And O, when in the hour of death, I

1st Verse

sins lie heav - i - ly, Thy par - don grant, Thy peace im - part: In love re - mem - ber me.

2d Verse

this the pray'r of my last breath, Dear Lord, re - mem - ber me, Dear Lord, re - mem - ber me.

rit. e dim. con express.

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## PUSSY WILLOW

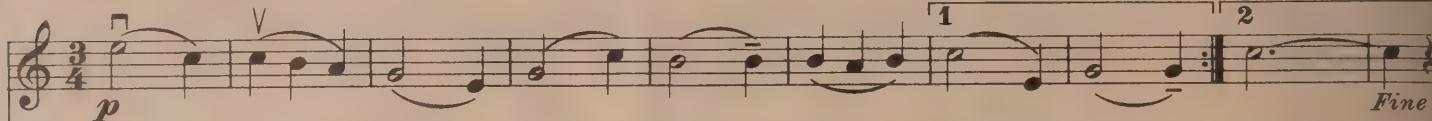
WALTZ

PAULINE B. STORY

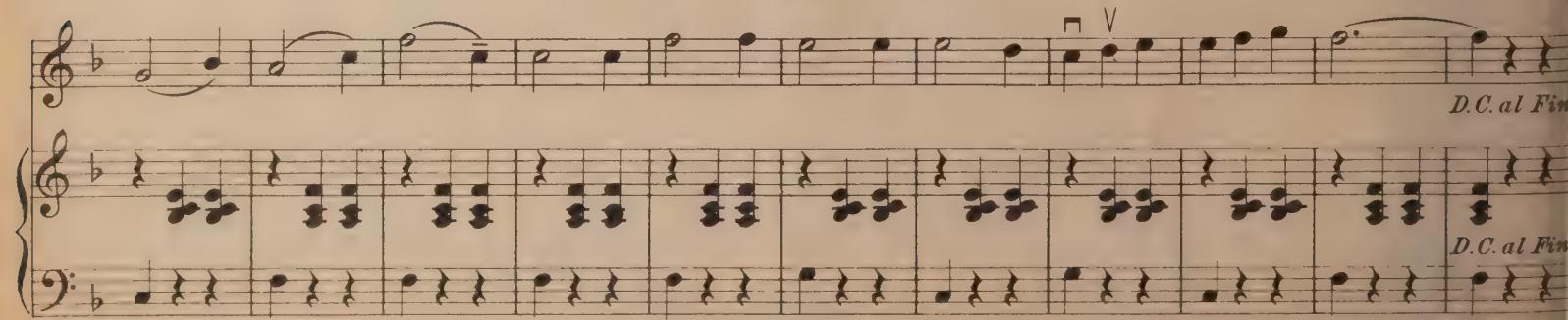
Orchestrated by ROB ROY PEER

Tempo di Valse

Violin



Piano



1st & 2d B♭ CLARINETS  
Tempo di Valse

PUSSY WILLOW  
WALTZ

PAULINE B. STORY

1st & 2d B♭ TRUMPETS  
Tempo di Valse

PUSSY WILLOW  
WALTZ

PAULINE B. STORY.

E♭ ALTO SAXOPHONE  
Tempo di Valse

PUSSY WILLOW  
WALTZ

PAULINE B. STORY

TROMBONE (Bar.) or CELLO  
Tempo di Valse

PUSSY WILLOW  
WALTZ

PAULINE B. STORY

\* From here go back to beginning and play to *Fine*; then play *Trio*.

## HOPI SNAKE DANCE

Grade 2½.

CALVIN ROGER

Moderato ben marcato

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Grade 2.

## DAY IS DONE

NATHANIEL IRVING HYAT

Op. 29, No. 2

Andante con moto M.M. ♩=112

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Grade 1½.

## HERTHA WALTZ

FRANZ J. LIF

Tempo di Valse M.M. ♩=56-63

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# THE FROGS HAVE A PARTY

CHAPMAN TYLER

**Animando (lively) M. M. ♩ = 120**

A musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The score consists of three measures. Measure 1: Treble staff has eighth-note pairs (3), bass staff has eighth-note pairs (5). Measure 2: Treble staff has eighth-note pairs (5), bass staff has eighth-note pairs (5). Measure 3: Treble staff has eighth-note pairs (3), bass staff has eighth-note pairs (3). The middle staff has a dynamic marking 'f (loud)'.

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## BUSY IN THE KITCHEN

## HARRY PATTERSON HOPKINS

Grade 2

Moderato M.M. 72

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## THE SPIRIT OF '76

Grade 2.

Boldly, with spirit M.M.  $\text{d}=108$ 

LOUISE CHRISTINE RE

The Fife and Drum Corps

repeat R.H. an octave higher

*ff*

*f*

*mf*

*poco a poco dim.*

*pp*

*rpp*

## EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude  
BY ROB ROY PEERY

## MENUET

By J. B. Lully

## VIOLIN AND PIANO

This lovely old 17th-Century Menuet (Jean-Baptiste Lully (1639-1687) offers the display of a clear, singing tone. Liltiness and restraint are called forth in the traditional interpretation of the menuet, which is a graceful, rather than in triple time.

The opening *pizzicato* chords of the introduction are made easy by the use of open E and A strings. In the eighth measure, however, the D sharp will require the *half-position* fingering given. As this composition does not extend beyond the limits of the *first position*, the fingers will be greatly enhanced by the use of the *third position* fingering indicated.

## KANSAS WILDCATS

By John Philip Sousa

## DUET

EVERYONE will be glad to see this four-part arrangement of one of the last compositions of the great bandmaster, John Philip Sousa.

The introduction is chiefly in unison and will present no difficulties. Careful work for the dynamics is essential for an interesting rendition of this march. The introduction should be played *forte*, but the main theme is played *piano*. The second section is *forte* throughout.

The conventional march *trio* consists of three sections, the first in the key of F, played *piano* and a second section or *bridge* in relative minor, played *forte*. A return to the F major section *fortissimo*, concludes the march.

## THE WATERS OF MINNETONKA

By Thurlow Lieurance

## ORGAN

This popular Indian Love Song by Mr. Lieurance is here offered in a graceful arrangement for pipe organ. The characteristic arpeggiated figure which occurs in the right-hand part throughout seems to fit the key of G flat unfortunately, and facility in its execution may be readily acquired by a little practice with the right hand alone. The accompanying figure will be effective in soft flute combination. Against this ground of flutes, the solo part may be given out on the swell organ with the Celeste and Stopped Diapason, as indicated, or on any combination of soft bells or strings.

## THE NIGHT HAS A THOUSAND EYES

By William Dichtmont

## VOCAL

This familiar poem has been the inspiration of a great many musical settings by various composers, but seldom has it brought forth a song of such appealing beauty and simplicity as this setting by Dichtmont. There is little to suggest in an interpretative way, as the composer has indicated the directions for its proper rendition. The song consists of two short verses.

which are similar, each with its own climax occurring at the line, "Yet the light of a whole world dies." This should be sung *forte* and broadened out considerably. The slurs, particularly in the last line, give opportunity for expressive *portamento*, a "carrying" of the voice from one note to another, which, if done judiciously and sparingly, gives a beautiful effect.

## THAT'S THE WORLD IN JUNE

By Charles Gilbert Spross

## VOCAL

HERE is a gay little offering to the attributes of June: rain-drops, flowers, rainbow showers, blue skies, roses and silvery mornings. It is in the characteristically buoyant style of its gifted composer, Mr. Spross, who has many successful songs to his credit.

The first section should be sung *mezzo-forte*, in a sprightly *allegro*. The rapid articulation of the single syllables on the sixteenth notes will require careful study. The second verse should be sung in a slower tempo, with more deliberation, with a return again to the first tempo at the words "Silv'ry morning, golden noon."

The conclusion of this song offers the singer effective use of the florid style of vocalization. Much of the lilting effect of this song lies in the facile rendition of the sparkling piano accompaniment, which must not be permitted at any time to lag behind the voice.

## DEAR LORD, REMEMBER ME

By R. M. Stults

## VOCAL

THOSE singers who are on the constant look-out for sacred songs will find in this little number a human and appealing quality which is certain to please the average hearer.

The poem is one of humility and petition for pardon, and Mr. Stults has given it a simple and direct melody which is faithful to the text.

Let the singer try to express the sentiment of the words, articulating carefully so that the message will be understood; and this unpretentious song will be full of meaning and the spirit of worship.

## PUSSY WILLOW

By Pauline B. Story

## ORCHESTRA

THERE is something suggestive of the gentle swaying of pussy-willows in this delightful little waltz for beginners' orchestra.

In the first section, the violins should use the whole bow for smooth, *legato* effect and then contrast this with short, single bows for the *mezzo-forte* passages.

The B-flat clarinets and trumpets supply both melody and rhythm, and performers on these instruments will find occasional snatches of the melody in all parts. The E-flat saxophone carries the melody in the first section and also throughout the *trio*.

The trombone part may be used also by baritone and cello players. The second section, to be played *mezzo-forte*, contains an interesting syncopation where the tied notes occur. This will prove not difficult of performance and it adds a lively interest to this movement.



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# THE SINGER'S ETUDE

Edited for June by  
HOMER HENLEY

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself

## What the Singer Should Read

EVERYONE INTERESTED in extending his knowledge of the singing voice is confronted with the problem of what to read.

In many other branches of endeavor no such problem exists, because of the more or less fixed and determinable laws which govern them. In the law, in medicine, in letters, in mechanics, in the sciences, in the arts, text-books and literature abound to which one may refer with a reasonable degree of certainty that the statements they set forth are commonly accepted as reliable criteria on those subjects. In branches of music other than the voice, certain fixed principles are universally acknowledged, and there are standard works whose authority is unquestioned.

But the literature on the singing voice reveals a surprising lack of unanimity of opinion. Standards of any sort appear to be conspicuous by their absence. Writers on this topic are insistent on the correctness of their individual theories to such an extent that an apparently hopeless confusion envelopes the entire subject.

This is not to be wondered at greatly when one considers how elusive, how intangible and how complex a thing the human voice becomes in the matter of its training. Its intricate apparatus is tucked away inaccessible in the throat, with its sole means of direct control left to the ear and the thought of its owner.

Yet that there are certain accepted fixed laws underlying voice training has been proved at the annual conventions of the voice teachers of the United States. Here, through patient discussion and mutual exchange of opinion, it has been revealed that these hundreds of individual educators have been all actually thinking and teaching the same thing in very much the same manner, and that their points of seeming divergence lie only in the lack of a common terminology. When that terminology came into being, the teachers' supposed differences of theory began to dissolve into thin air.

### The "Bel Canto" Secrets

THE PAST DILEMMA of the singing teachers is the present dilemma of the seeker after vocal knowledge when he is confronted with the literature on the voice. He does not know that the seeming disagreement of these writers lies largely in their terminology. Under all their seeming contradictions of one another are the eternal and unshakable laws of that *bel canto* which has been handed down to us from the inspired teaching of the ancient Italian masters of beautiful singing.

What are those laws?

They are comprised in the most ancient admonition of all the old masters: "He who knows how to breathe (rightly), and how to pronounce (beautifully), knows well how to sing."

For right breathing compels right tone and right tone compels right breathing;

and beautiful singing-pronunciation compels both.

"But what is right breathing, and what is right tone?" cries the seeker.

For answer, the writer refers all inquiries to the universally accepted exemplars of perfection in these things—the great singers. All these breathe for singing in precisely the same manner, and all these produce their voices in precisely the same way; and this accounts for the kinship of tone-quality which sets them apart from all other singers.

### Where Doctors Agree

AND SO, if the seeker will arm himself in advance with the very correct assumption that practically all writers on the voice have the law of *bel canto* for the basis of their books, and accordingly look for the really universal agreement which underlies their individual manner of expression, he will find that these books hold for him in full measure the truths for which he is in search. Let him, however, read many books on the voice until he finds the writer whose style of thinking and exposition falls most parallel with his own habit of mind. Having done this, let him also guard against falling into the error of assuming that his chosen writer knows all that is to be said on the subject of singing. It is incontrovertible that one person cannot well know all that can be said on any subject.

There are many fine books written on the singing voice, differing more, perhaps, in glory than in essence. The short list which follows does not pretend to be a complete bibliography on the subject, but it has been selected with a view to giving the seeker a diverse as well as representative field from which to select.

To begin with, it must be borne in mind that many of the greatest singing masters of the past left behind them no records of the methods which they employed. Their glories were carried on only through the singing of their famous pupils and through the channels of tradition. But there is little reason to doubt that many of them could share in some degree the panegyric pronounced over the greatest of them all, Niccolò Porpora: "The probability is that he had no distinguished method of his own, but that he was one of those artists whose grand secrets lie in their own personalities. To a profound knowledge of the human voice in its every peculiarity and an intuitive sympathy with singers he must have united that innate capacity of imposing his own will on others, which is a form of genius."

### A Limited Library

THE WRITINGS of the few great teachers with which we are familiar are based either upon the scanty lines left by their predecessors or upon the fuller traditions which lived after them.

Tosi, in his "Observations on Florid Song," repeats many of the great truths

of song. In his writings, as in those of many of the earlier masters, these truths appear of so general a nature as to lack salt for the modern mind—to be almost platitudinous in their expression. Yet these same plain, simple statements, made without verbiage or flourish, are the all-in-all of the vocal art.

Mancini's "Art of Singing" is very much along the lines of Tosi's "Observations." And just here it may be noted that all of the older masters, without exception, advocated, and indeed insisted upon, florid song as one of the most important phases of the singer's training.

Manuel Garcia, brother of Malibran and Pauline Viardot, himself the teacher of Jenny Lind, as well as the inventor of the laryngoscope, left an important work entitled "Hints on Singing." It is written in the form of question and answer, and it contains, among other invaluable advice, a simple and practical exercise for the elimination of the breath which escapes with and spoils the tone of some voices.

Emil Behnke wrote a book called "Mechanism of the Human Voice," which comes very near to being standard on the mechanical, physiological and other scientific aspects of the factors which enter into the physical processes of singing.

Von Helmholtz, in his "Sensations of Tone," did very much the same thing; and H. Holbrook Curtis has followed along the lines of their experimentation with "Voice Building and Tone Placing," in which he carries the investigator with him into other ramifications of the science of sound. In this book he sets forth at length his system for the removal of nodules from the vocal cords by means of a series of humming exercises of his own discovery. This system the writer of this article knows to be both practical and valuable. Also Percy C. Buck has written a provocative and interesting volume, "Acoustics for the Musician," which will do much toward sharpening the musical ear and understanding.

To Francesco Lamperti's "Guide to the Theory and Practice of the Study of the Voice," modern teaching is indebted for many of its most practical principles. Here is really the inner and sometimes rather vague secrets of *bel canto* captured and fixed for the understanding in clear and sensible terms, and set forth with an authority and finality not to be questioned.

### An English Master

PROBABLY NO BETTER book on the voice has ever been written than "Plain Words on Singing" by William Shakespeare. This volume is a successor to Shakespeare's "Art of Song," so long a standard among "methods." It is repeated much that was said in the first book, but now said, perhaps, in a more forthright and simple way. Indeed the book is a marvel of directness, and it has a chapter of excerpts from the writings

of the early Italian masters that is a masterpiece itself in the way of wisely-considered selection. Its principles are essentially those of Francesco Lamperti, whom Shakespeare was a pupil and probably the most famous teaching disciple.

The same sound basic principles give character to the works of Lamperti and Shakespeare will be found carried in the very excellent article on "Singing" in Grove's "Dictionary of Music and Musicians." Where other books on the voice are not immediately available, this article will be found thoroughly reliable and full.

### Other Prophets

GREAT SINGERS are not always the best persons to set down in cold print what they so well know how to perform. Both their voices and their intuitions in singing are most often "the accident of birth." They are gifts for which the marvelous artists cannot be given entire credit, and, in addition, it must be noted that they, all too frequently, lack the third gift of being able to impart their knowledge. But exceptions sometimes prove the rule, and a few of the greatest singers have given the world very valuable instruction in books which they have written.

An immensely popular one is Lilli Lehmann's "How to Sing." Mme. Lehmann was one of the giants of musical history, and her treatise will do nothing to impair her memory as a true artist. Some of her theories lack form, but her general system of exposition is clear and helpful. Illustrations form the finest series of psychological plates extant. "Melba's Method" is sufficiently well planned for a "method," but the joy of her book is in the foreword, where the doughty *prima donna* declares herself in no measured terms. When she has finished that preamble, he has Melba's method, and Melba herself and all Melba's whole experience of song right before the eye. Melba crowds more wise and helpful ideas into a few sentences than most books on the voice give in their entirety.

Karl Scheidemantel's "Voice Culture" is a thin little tome with hints of real value in acquiring the "grand manner" of voice—that same grand manner which Scheidemantel himself disclosed as the greatest German baritone of his time. Heinrich, another exceptionally fine baritone, passes on the "Correct Principles of Classical Singing" in his authoritative work on the traditions of oratorio and opera.

The reflective and intellectual student will find many oblique planes of hard reading in Clara Kathleen Roger's "The Philosophy of Singing." It is a laboratory of ideas rather than of effects; of psychology as opposed to active physiology in singing. A fine book, well considered. The accomplished Welsh baritone, David Ffrancon Davies, in common with many other



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## A Little Jumping Goat Gave Its Name to TAXICAB

**TAXICAB** is an abbreviation of *taximeter-cab*-*let*—a vehicle carrying an instrument for automatically registering the fare. The name *briole* is the diminutive of the French *cab*, meaning “a leap” like that of a goat, and was applied to this type of carriage because of its light, bounding motion. *Capriola* came from the Italian *capriola* meaning “a somersault,” from Latin *caper he-goat*, *capra* “a she-goat.” There are dozens of such stories about the origins of English words in

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the knowledge of word  
origins.

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on the voice, has made it clear that his whole conception of singing may be summed up in a sentence. His book is called “The Singing of the Future.” Its content claims that if the sung word be pronounced with sufficient beauty and meaning, then the tone producing it will be perfect in quality. (Marifiotti, the throat specialist, in “Vocal Speech” says precisely the same thing.)

David Clarke Taylor’s “The Psychology of Singing” is another example of the concept of singing reduced to a single statement: “Singing comes better by imitation than by precept.” Not a bad hint for the inquiring student, although not many teachers would agree that Mr. Taylor’s statement covers the entire question. In “Vocal Reinforcements” and other sensible and practical dissertations on freedom of tone, Edmund J. Meyer has written books easily comprehended by both student and inquirer. His differentiation between “reaching for” so-called high tones and properly balanced effort and resistance is set forth with admirable understanding and clearness.

### The “Word” in Song

**I**N THE MATTER of diction it would be difficult to find better theses than W. E. Haslam’s “Style in Singing,” Louis Arthur Russell’s “English Diction for Singers and Speakers,” and Louis Graveure’s “Super-Diction.” Here is an important branch of the art of song which is treated with so much freshness of viewpoint—especially in the last mentioned work—with so much clarity of vision allied to common sense, as to have all the effects of a new departure. Mr. Graveure presents many well-planned exercises for the acquiring of a flowing mobility of tone and text, and these, with a wisdom unfortunately all too rare, he has confined to actual words in actual songs written for this express purpose.

An extremely well graded, progressive course, is “The Way to Sing,” by Frantz Proschowsky. Admirable in construction, simple in form, and easy of comprehension, it is an eminently safe guide and exemplar.

The chapter on “recitative” in “The Art of the Singer,” by that Dean of New York music critics, W. J. Henderson, is not excelled in all the literature of the voice. The true meaning and beauty of *recitativo*, as one of the loveliest and, at the same time, one of the least comprehended of the elements of the highest form of song art, is set forth with a sincerity of appreciation very close to reverence. It is a chapter that cannot be read without a deepened regard for the dignity of song.

“Hygiene for the Voice,” by Morel Mackenzie, stresses the supreme importance of physical health for singers, with sobriety and force. A very extensive treatment of the subject.

Frank Miller, an eminent medical voice-specialist, presents the document of vocal physiology in a finely sane treatise entitled “The Voice.” It reduces the vague and pompous misstatements of ignorant and dishonest voice teachers to their native nothingness, and, on the other hand, upholds the informed and truthful teacher with the authority of the scientist. The voice student will do well to take his basis of physical motivation for song from this authentic source, rather than from the highly dubious anatomical “explanations” of many “vocal methods.”

A first-hand knowledge of the ills to which singers are liable should prove useful if only to teach them what to avoid. J. Bruce Ferguson, in “Diseases of the Nose and Throat,” has written a most excellent text-book.

The writer of this article presents here with a list of books relating to singing and to the singing voice, which he believes will prove of value to vocal students who are at a loss to know what to read. They form a certain link between the writings of the ancient Italian masters of *bel canto* and the writings of our own generation. It is suggested that they be read sequentially as presented below.

Pier Francesco Tosi.  
“Observations on Florid Song.”  
Francesco Lamperti.  
“Guide to the Theory and Practice of the Study of the Voice.”  
Giambattista Mancini.  
“Practical Reflections on the Figurative Art of Singing.”  
Manuel Patricio Rodriguez Garcia.  
“Hints on Singing.”  
William Shakespeare.  
“Plain Words on Singing.”  
Grove’s “Dictionary of Music and Musicians.”  
The article on “Singing.”  
Lilli Lehmann.  
“How to Sing.”  
Mme. Nellie Melba.  
“Melba’s Method.”  
W. J. Henderson.  
“The Art of the Singer.”  
Karl Scheidmantel.  
“Voice Culture.”  
Max Heinrich.  
“Correct Principles of Classical Singing.”  
Clara Kathleen Rogers.  
“The Philosophy of Singing.”  
David Ffrangcon Davies.  
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## Unfair Exchange is Self Robbery

THE lazy or shirking student can blame only himself for lack of progress. The ability of the teacher to help the student is measured inexorably by the attitude of the latter toward his work.

Pupils who, through indifference or downright mental dishonesty, neglect their practice, are the despair of every conscientious teacher; and this very indifference or

dishonesty robs the teacher of that eager enthusiasm which he brings to the lessons of the sincerely seeking student.

Thus, the short-sighted pupil loses on all counts. He inhibits the teacher’s helpfulness, he stops the machinery of his own progress, and, in addition, he pays out his good money for these extremely doubtful privileges.

## Admonition for Teachers

NEVER “hang on” to a pupil who wants to change teachers. Rather speed the parting guest with a cheerful “good luck.”

One of the first tenets of applied psy-

chology holds that fear of loss brings greater loss upon us, and that unshaken confidence in supply sets the machinery of supply in motion.

# THE ORGANIST'S ETUDE

Edited for June by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

## To Give Untaught Chorus-Singers Some Idea of Reading Music

By EDWIN HALL PIERCE

THE IDEAL chorus is one in which all members, besides having good voices suitably proportioned among the several voice parts, are thoroughly versed in the elements of music and are good practical sight-readers. Such choruses do exist but for the most part only among professional musicians in choir-schools or in cities where public-school music has been taught with unusual thoroughness for many years.

At the other musical pole is the class of beginners, calling for patience, tact and a knowledge of one or another good and well-tried method of teaching the elements of sight-reading, but presenting no special or perplexing problem. Members of such a choir have seriously undertaken to learn to read musical notation and are willing to go through with the drudgery of it without being swerved by a desire for quick and cheap accomplishment.

A third sort of chorus, which the educated musician is apt to regard with an inward contempt and yet which under proper and patient training is often really capable of fine artistic results, consists of singers who are frankly destitute of any musical attributes other than good voices, quick ears, and more or less retentive memories, and who are taught wholly by rote, parrot-fashion. Examples of this type are found in some of the successful productions of amateur light opera, and occasionally in boy choirs.

Though different types of choruses have been enumerated, as regards their music-reading ability, very few groups of singers answer (in all their membership) exactly to any of these three descriptions. Owing to various local conditions and the desire to utilize all available good voices, the average chorus, choir or choral society is not homogeneous but is made up of persons differing widely in their amount of musical education and ability. There may be, in the same chorus:

1. A few who are able sight-readers.
2. Several who, while not sight-singers, have some knowledge of instrumental music (and consequently of musical notation) and who are glad to take copies of the music home and pick out their parts on the piano or other instrument.
3. A larger number who have only a very sketchy and imperfect knowledge of musical notation but who can at least tell which staff of the score their part is on, know what it means when the general line of notes goes up, goes down or remains stationary and know which signs are notes and which are rests. Even this very superficial knowledge, while wholly inadequate to make them able to sing their part from reading the notes, is sufficient to make the notation a help to the correct memory of their part, once they have been taught it by ear.

4. The remainder who have good voices and fairly good musical memories, but who learn their part only by being taught parrot-fashion by the leader or by listening to leading voices near them.

### What to Do about it

THE FIRST temptation of a conscientious and well-educated musician would be either to throw out those described under "3" and "4," or to form them into a separate group and give them systematic instruction until they should become able sight-readers, when they could be reunited with the general chorus. It is, however, seldom practical to do either: the former course would diminish the numbers too seriously; and the latter would take too long, as it is a matter of years to train good sight-readers. In the case of a boy-choir, indeed, the voices of several might change before they had attained what would be judged sufficient skill.

The most practical course on the whole is for the teacher, at each rehearsal, after a short exercise in some simple vocalises, to go at once to the music he desires the chorus to learn and teach it bit by bit, by "pattern"—that is, not by singing or playing directly with the singers, but by singing or playing it for them, one phrase and one voice-part at a time, they imitating him immediately afterward. Next, he combines the bits into larger phrases and then combines the various voice-parts, soprano and alto, soprano and bass, tenor and bass, alto and tenor, then all four parts. If there should be any difficulty in the proper enunciation of the words (as is the case sometimes with young children), it is a help first to have them sing the words *on a monotone*, preserving the exact rhythm, before singing the melody itself.

This is the exact method to be employed with a chorus *none* of whom can read music; but if a few or many of the chorus

can read music, they help the others such an extent that the task is by no means tedious. In fact it is accomplished rapidly. A helpful device sometimes is to have the members learn the last part of the piece first, as well as to give special attention to any difficult places before proceeding at the beginning. Proceeding on this plan, the chorus, when it does take a piece from the beginning, finds it already knows the last page and some other parts already. Thus there is an impressive rapid and successful achievement which strengthens the morale.

### Subtle Instruction

HOWEVER, by degrees those who know nothing at all about musical notation should be given some knowledge of it, so that they will be on a par before long with those described under "3." Though this will inevitably be a very superficial knowledge, it will be correct, as far as it goes, as well as practicable. The information is given not by any long-continued systematic instruction, but rather by little hints and explanations thrown out from time to time, especially when curiosity appears. Due precautions must of course be taken to tell at any one time more than can be understood and remembered.

The first step is to show the members which staff in the score contains the notes which they sing, encouraging them to sing the words along that line, and to tell them, as they sing, how the line of notes appears to rise and fall with the inflection of the voice.

The next step to be made in connection with the giving of oral directions for loud, diminish, crescendo, or the like, is the explanation of the meaning of the various signs of expression.

When voices by mistake ignore or cut it too short, that will be an opportunity to point out the signs that are used for "rests" and what notes they are equivalent to in value. At the same time, the more common of the time-signs, such as 4/4, 3/4 and 3/2 may be explained, together with the nature and significance of time-beating. All such explanation should be given in small doses. If the choral members are induced to repeat the explanations, the leader may learn for sure whether or not these have been understood. In teaching a thing, there are two different things: if one tells a thing, the opportune moment when it is difficult or satisfies an already existing curiosity, the probability is that it is really taught; but if one tells a number of things one after another, or gives a long explanation of unfamiliar points, the probability is that they will all "go in one ear and out the other."



BEGINNING YOUNG AT THE ORGAN

In the days of Bach, youngsters were started on the organ at a very early age. Nowadays this is rare, in America at least. Here is a picture of little Hoover Grimsby of Minneapolis. He has played church programs since he was eight, and has played on many of the largest organs in his city, for audiences up to three thousand. He plays, from memory, organ compositions of Yon, Stoughton and Rubinstein, and also a Widor Symphony. And he is now only eleven years old.

fad of forming an iron-bound plan or order in which facts should be presented. Instruction can well take the form of explanation of various difficulties as they are encountered. The same by which those singers who begin to know at all of musical knowledge are gradually given a partial superficial acquaintance with it will, however, seriously and patiently continued, transform this slight and superficial knowledge into a thorough and accurate knowledge.

The only discouraging feature of this plan is that one has to work against time. The "turn-over" in the personnel of a chorus choir or a choral society is so large from year to year that those who last long enough to reap the full benefit of the training are but a small minority. However, the aggregate results even against these odds fully repay whatever extra energy has been expended.

## The Piano and Organ in Contrast

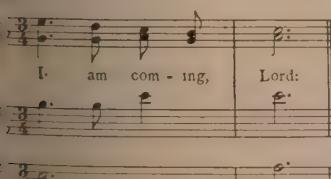
By HENRY C. HAMILTON

### Part III

IS NOT a bad plan for an organist to take a place in the pews, when opportunity offers. If honest, he may confess hearing not a few foibles, weak or "pet phrases" glaringly exposed, and recollects being guilty of himself, too, in return to hymn-playing. The is a very comprehensive one, for the of melodies may vary like the of a symphony. Then, too, the of a single hymn may be vastly different as to content, and we have just time to interpret all this! A field is offered for the most dramatic form of course. That the more familiar tunes, at least, shall be committed memory, is taken for granted. Any fine interpretation of the sentiments possible only when the melodic harmonic construction of the tune is organist as an open book. To be transpose is also frequently necessary.

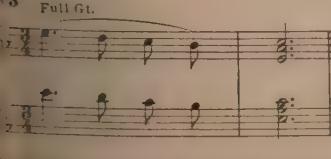
importance of phrasing cannot be strongly emphasized. When the are well observed, different phrasings will be found suitable before the is concluded. Anything exclamatorily calls for a detached chord. The ascendo pedal can be of use here, but nothing to be employed not too often, as it is so easy to get a big effect, a temptation to indulge until the ear gets somewhat deadened to dullness and suddenness, while these become annoying to others.

has been noted, the organ does not to best advantage in "consecutive" or unisons of any kind. But may seem a weakness can be turned to account. While there may be a lack on the other hand the effect of tied chords, by their very unchanged (if not held too long), has a grandeur of its own. Not the brilliancy of but something distinctive, and not heard elsewhere. The way to this to appear at its best is to introduce a massive harmony at certain times, not continually. For example, following refrain, played in the usual possesses no special attractiveness:



lead up to "Lord" in the following phrase, ending at "coming"—

3 Full Gt.



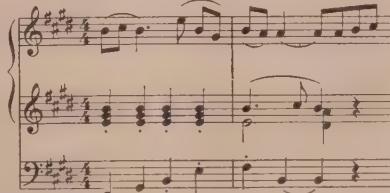
"Music, like many other things in India, has remained unchanged for three thousand years."—EDITH BANE.

then note the difference in musical effect.

Harmony is one of the organ's "strong points," and nowhere is this fact better exemplified than after something not characterized by chords. One acts as a back-ground to the other. Only never make the mistake of supposing "strength" is obtainable here, as on a piano, through octaves. The pedal part doubled, however, is often good.

When the harmonies are not too complicated, an *obbligato* part may be introduced without confusing the singers. In fact, it will often have the effect of pulling them along, for by filling up the "blanks" (long sustained notes) the tendency to stagnate, or come to a standstill in the middle of a verse, is greatly counteracted.

Ex. 14



The last note here is shortened, for the sake of more distinct phrasing, while the *obbligato* "carries on."

"Crowns and thrones may perish" naturally calls for different treatment than, "Onward, then, ye people!" The closed Swell would suit very well (without pedal) for the former, whereas the final stanza is a triumphal march. A good *obbligato* of some kind played here, fortissimo, will often stir the dullest worshipper. The addition of a cornet or trombone for this feature is most stimulating; we do so associate the sound of brass with the resolve to conquer or die! This infusion of the "heroic" quality, so quickening to the pulse, can make the familiar words take on new meaning and become, for the present, at least, living realities.

Close and spread harmony deserve a word. The quiet-voiced tones of "impersonal" stops are beautiful when heard near together on the upper part of Swell or Choir; whereas more strident or full-voiced pipes are better properly "spaced." This is the main reason for the sparing use of "supers" with full Great. A few experiments, with close listening, will prove how undesirable continuous shrillness can become. Certain solo stops—the Oboe, for example—are not suitable for harmony, close or spread: they are best heard as single tones. The Vox Humana, however, acts well either as a solo or as an accompaniment of soft chords.

As has been well said, "Truth lies in the middle of the road." Some seem to be born with a happy sense of proportion. Others may acquire it by study and the weighing of every single one of the organ's possibilities.

"Music, like many other things in India, has remained unchanged for three thousand years."—EDITH BANE.



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# Choirmaster's Guide

FOR THE MONTH OF AUGUST, 1932

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
	PRELUDE Organ: <i>Aubade</i> ..... Williams Piano: <i>Haunting Memories</i> ..... Peery	PRELUDE Organ: <i>Souvenir of Antwerp</i> ..... Owen Piano: <i>Autumn Mood</i> ..... Scarmlin
SEVENTH	ANTHEMS (a) <i>Give Ear to My Words, O Lord</i> ..... Spross (b) <i>Suffer Little Children to Come</i> ..... Cranmer	ANTHEMS (a) <i>I am Alpha and Omega</i> ..... Stainer-Erb (b) <i>Tarry with Me, O My Saviour</i> ..... Marks
	OFFERTORY The Lord of Glory ..... Bilger (Soprano Solo)	OFFERTORY Will You Go? ..... Havens (Duet)
	POSTLUDE Organ: <i>Sortie in B</i> ..... Janvier Piano: <i>Pioneer March</i> ..... Sawyer	POSTLUDE Organ: <i>Bouree in G</i> ..... Bach-Harris Piano: <i>Through Cathedral Windows</i> ..... Felton
FOURTEENTH	PRELUDE Organ: <i>Chant Joyeux</i> ..... Sheppard Piano: <i>Angelic Dream</i> ..... Rubinstein-Sawyer	PRELUDE Organ: <i>Viennese Refrain</i> ..... Lemare Piano: <i>Forest Flowers</i> ..... Delcone
	ANTHEMS (a) <i>One Hundred and Twenty-first Psalm</i> ..... LaForge (b) <i>The Lord is My Light</i> ..... Palmer	ANTHEMS (a) <i>Clinging to Thee</i> ..... Stults (b) <i>My Faith Looks up to Thee</i> ..... Havens
	OFFERTORY Just as I am ..... Hawley (Baritone Solo)	OFFERTORY Clinging to Thee ..... Stults (Tenor Solo)
	POSTLUDE Organ: <i>Festival Postlude in C</i> ..... Kohlmann Piano: <i>Processional March</i> ..... A. L. Brown	POSTLUDE Organ: <i>A Song to the Stars</i> ..... Kinder Piano: <i>Music Without Words</i> ..... Cadman
TWENTY-FIRST	PRELUDE Organ: <i>Festal Piece</i> ..... Sears Piano: <i>Song of the Seraphs</i> ..... Schumann-Sawyer	PRELUDE Organ: <i>Evening Prelude</i> ..... Read Piano: <i>Elegy</i> ..... Massenet-Sawyer
	ANTHEMS (a) <i>Rise, My Soul, and Stretch Thy Wings</i> ..... Day (b) <i>O Sing Unto the Lord</i> ..... Marks	ANTHEMS (a) <i>O Jesus, Thou Art Standing</i> ..... Speaks (b) <i>The Trustful Prayer</i> ..... Nevin
	OFFERTORY I Shall Not Pass Again This Way ..... Eflinger (Duet)	OFFERTORY Send Out Thy Light ..... Hawley (Soprano Solo)
	POSTLUDE Organ: <i>Adoration</i> ..... Borowski Piano: <i>Bouree from Trumpet Suite in D</i> ..... Bach	POSTLUDE Organ: <i>Voice of the Chimes</i> ..... Luigini Piano: <i>Beautiful Isle</i> ..... Cooke
TWENTY-EIGHTH	PRELUDE Organ: <i>Far O'er the Hills</i> ..... Frysinger Piano: <i>Shadows on Lake Como</i> ..... Cooke	PRELUDE Organ: <i>Berceuse</i> ..... Barrell Piano: <i>Twilight Dreams</i> ..... Grey
	ANTHEMS (a) <i>His Almighty Hand</i> ..... Hamblen (b) <i>I Shall Not Pass Again This Way</i> ..... Eflinger	ANTHEMS (a) <i>O God Unseen</i> ..... Banks (b) <i>Nearer My God to Thee</i> ..... Salter
	OFFERTORY Theme from <i>Andante of the 5th Symphony</i> ..... Tchaikovsky (Violin, with Organ or Piano Accompaniment)	OFFERTORY Melodie Poétique ..... Huertuer (Violin, with Organ or Piano Accompaniment)
	POSTLUDE Organ: <i>Postlude</i> ..... Heller-Mansfield Piano: <i>Marching to Peace</i> ..... Roekel	POSTLUDE Organ: <i>Chapel Bells</i> ..... Flager Piano: <i>Moonlight Melody</i> ..... Ewing

Anyone interested in any of these works may secure them for examination upon request.

## Those Little Sonatas

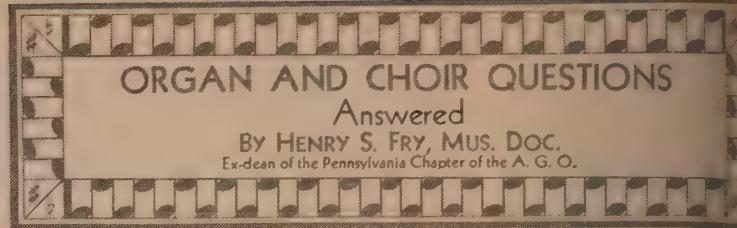
By RENA I. CARVER

"When may I begin the use of sonatinas and what collections would you use for the second and third grades?" Thus writes a teacher.

Unless the child is very, very young you may begin the use of sonatinas in the latter part of the first grade. At first it is much better to give them in sheet form instead of assigning one from a collection. Biehl "Sonatina, Op. 57, No. 1," is a fine one with which to begin. Then that altogether lovely one by Spindler, Op. 157, may be given in the second grade. Kuhlau's useful ones may follow. You will find the collec-

tion entitled, "First Sonatinas" suitable for your purpose in second and third grades. Care should be taken to select the very easiest movements first as these sonatinas progress by slow degrees into the third grade.

Those sonatinas which are printed separately will keep the child interested. If too many of them are given in succession the pupil will tire of them and not only will not be interested at the time but will not like them in the future and will not be ready for the glorious sonatas of the masters.



## ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, MUS. DOC.  
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you kindly give me the name and price of an organ book which explains how and when to use the pedals and couplers? I have studied the instrument by myself for two months and can play simple pieces but would like to have a book on hand that would explain everything. I am enclosing a list of the registrations of our organ. It has no stops, but all couplers, as you will notice. This organ has cost our Church over \$4,000 and three of the couplers on the Swell Organ are the same as three on the Great Organ. Is there any possibility of having this changed? At the time this organ was contracted for, the pastor did not review the registrations in view of its being built by the same firm that built the organ at St. John's Cathedral—only on a smaller scale, that is, a two manual one. Will you kindly give me the name of an organ book which contains numbers that may be played as voluntaries, together with price of same?—E. W. P.

A. We suggest "The Organ," Stainer-Kraft, price \$1.25 and "Organ Playing, Its Technique and Expression," Hull (price \$3.75). If by "pedals" you mean the keyboard for the feet, its use in regularly printed organ music is indicated by the third or lower staff. Where there is no third staff, as in hymn tunes, the bass notes are played on the pedals. This does not mean, however, that the pedals are used continuously, as there are times when their use should be omitted. Where there are no indications good judgment will have to indicate best usage. Couplers are to be used when combinations of manuals or manuals and pedals are desirable. For instance, if you wished to use Great Dulciana and Swell Salicional in combination the two stops would be used with Swell to Great coupler.

You have been misinformed as to your instrument having no stops but all couplers. Couplers act only on stops or sets of pipes, and, if no stops or sets of pipes were included, the couplers would be ineffective. Your instrument appears to be duplexed and unified, the system being that of using switches acting like couplers; and an explanation of this feature is probably the reason for your thinking the instrument has no stops. It would not be practical to change your instrument to the "straight" organ type except at much expense. It is unfortunate that your pastor did not have information as to the type of instrument he was purchasing. The instrument in the Cathedral you mention was not built by the same firm that built your instrument. That firm did, however, install one in another Cathedral in that city, which is probably the one you have in mind. There is a vast difference other than number of manuals between the size of your organ and the size of the one in the Cathedral.

For books to use for voluntaries we suggest your examining the following: "Church Collection of Organ Music," \$1.25; "Thirty Preludes for the Organ," Clough-Leighter, \$2.50; "Thirty Offertories for the Organ," Rogers, \$2.50.

Q. Can you give me information in reference to an old organ I have in my home? It is about five feet high and inside looks very much like an old music box. It is operated by turning a handle on the side. It is in a handsome case, either walnut or mahogany. It must have been a very fine organ in its day. The only name on it is "Husson Duchene, a Paris." It needs repairs and I would like to know whether you can give me any information as to when it was made, by whom, and of what value it is. Where can I write to find out whether there would be a sale for it in an antique shop, or to some person interested in purchasing music curios? The instrument has been in the family about seventy-five years we are told.—J. L. E.

A. We are not familiar with the instrument you mention, but would suggest your sending a description of it to Henry Ford, Dearborn, Michigan, whom we believe is interested in making a collection of old organs.

Q. I am piano teacher of several years' experience, and am anxious to do some work on the organ, in fact want to make a study of it so that I can do finished work in church and for radio. The problem is that I am seventeen miles from an organ and can go only once each week to practice. Could I do anything by studying at home and practicing four or five hours on my days at the organ? What books would I need, or could I take a correspondence course?—M. B. M.

A. You probably could make some progress with your organ work with four or five hours a week of careful, concentrated practice, together with some practice and study at home. It would, of course, be more desir-

able for you to have a teacher. If one is available, a correspondence course might be kept you working methodically and out of your receiving suggestions and hints you are studying. We suggest to study "The Organ," Stainer-Kraft, "Studies for the Organ," Carl, "Studies in Pedal-Playing," Nilson, "Eight Little Ludes and Fugues for Organ," Bach.

Q. I am very much interested in organ work and am thinking of taking organ lessons. I would like to some information as to the opportunities requirements in this field and also as training necessary.—E. N.

A. The opportunities for a professional organist at the present time are to be in church work and in concert work. In church work it is advisable to have good technic in organ-playing in all branches, ability to train a choir, to provide to some extent, to modulate, some instances, to harmonize melodies of which can be covered by a course in harmony, theory and so forth. For concert work a more facile technique is required if you expect to meet competition of a virtuoso class of now developing. It is also necessary to have a keen sense of tone color, for blending contrast, ability to make changes in intonation without interruption of rhythm, the knack of arranging programs, proper content and sequence. Of course features are also desirable in church but in concert work, perhaps, require a development.

Q. We are planning to give a cantata a mixed choir of thirty voices and a children's choir of twenty voices. Our organ is located in the balcony at the back of the church. For such a song service the choir is to be seated downstairs across the front. Our church is quite large, dimensions being 100' x 50' x 50'. We have a piano in the front of the church, that the piano should be used for the accompaniment as I fear the distance between the organ and the singers is too great. I am meeting with some difficulty and should like to have your advice on the matter. The choir are made up of untrained voices.—C. H. O.

A. The organ is, of course, general furred, as being the most suitable for use, but, under the conditions you mention, your fears for success if the organ may be justified, as it may prove to be difficult to keep singers and organ to work. We would suggest your experimenting with the piano. Perhaps you could use both organs either separately (antiphonally) together. The organ might be used as a sustaining background with the and singers. If used together or separately care must be taken that the piano is not on the organ.

Q. In connection with my Course at high school I am taking a study of organ making. Can you give any material that would be of value?—V. D.

A. You might investigate for you "The Contemporary American Organ," Barnes, and "The Modern Organ," S.

Q. Will you please tell me if a school education is needed to be an organist or a member of any other branch of musical profession?—L. Q.

A. A high school education is not only essential for a professional or other instrumentalist. For certain cal degrees other than musical qualifications are necessary. However, even though education you specify is not necessary very desirable, as a broad knowledge of other lines is often an aid to a career.

Q. Will you please tell me where to purchase the list of music which you publish in the July number of THE ETUDE, for use on piano and organ?—E. T.

A. The numbers may be secured from publishers of THE ETUDE.

Q. Will you please tell me the requirements for membership in The American Guild of Organists?—M. L. P. and W. L. S.

A. The 1932 examination requirements are the American Guild of Organists, secured by addressing Frank Wright Bac., 46 Grace Court, Brooklyn, New York.



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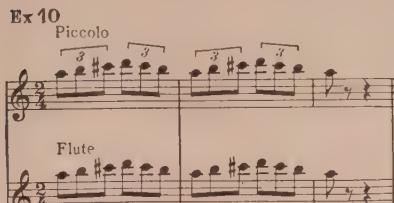
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## Orchestral Voices—The Flute

(Continued from page 406)

similar compositions and for adding the final touches with its boasting, soaring spurts of melody, trills and runs in pushing over a big orchestral climax.

An example of melody doubling with the flute appears in Edward A. MacDowell's *Forest Spirits*:



A passage of typical piccolo music showing its "spurty" character is the bit of melody from Werner Janssen's *New Year's Eve in New York*:



The piccolo sounds one octave higher than the flute.

The piccolo used in the band is tuned in Db. This is one half tone higher than the C instrument, or, in other words, it sounds an octave and a half-step higher than notated. There does not seem to be any wonderfully logical reason for this transposing piccolo but custom and habit have dictated the Db piccolo for the band, and as band music has been written into this instrument for so long it would now be impossible to alter the situation. The Db piccolo player finds his music written in sharp keys but sounding in flat keys. This is simply because nearly all band music is in flat keys and, as the transposition for the Db instrument is a half step lower in signature than the original key, this would reduce all flat keys to sharps.

The Eb flute is usually found in the European bands. It is smaller than the C flute and pitched a minor third higher. The tone quality, while brilliant, is extraordinarily soft and agreeable. Like other instruments in the flute family it is found in both the Meyer and Boehm systems.

### The Alto Flute in G

**T**HIS FLUTE is very often called the bass flute, which is rather confusing, since there is a real bass flute of curious construction of which we shall presently speak. The alto flute sounds a perfect fourth lower than its notation. In other words it is pitched a perfect fourth lower than the regular concert flute. Consequently its music must appear before the performer in the key a perfect fourth higher than it will actually sound when played. If a melody in G major is to be played by this flute it must be written in C major, or four natural scalewise degrees higher. The scale of the alto flute is not as even in texture as is that of the C flute, having a hollowness in its extremes with its most characteristic mellowness in the middle register. Its alto enunciation is easily overpowered by other more penetrating orchestral voices, and its song, while very attractive and distinctive, must

not be projected unless in solo demonstration with but a light, unobtrusive pizzicato or sustained rhythmical utterance in the strings.

### The Bass Flute

**A**LSO A transposing instrument, the bass flute possesses a bore about three times larger than that of the ordinary flute and proportionately longer to give it a range from C below middle C up three octaves. The notation is on the treble clef but sounds one octave lower. This instrument finds very little place in the regular, orthodox orchestral family but is used in some of the foreign countries in flute ensembles. Its appearance is very strange, and in performance it is held straight down in front of the player and not in the familiar horizontal position of the other members of the family. The embouchure hole is found in a short piece of T tubing at the top of the pipe which starts down for several inches then bends back upon itself and again bends downward to continue in a straight line the remainder of its length. While the alto flute requires considerable breath emission, the bass flute calls for a genuine pair of lung-bellows. Its tone is full and rich but not particularly penetrating, though fully adequate for the underpinning voice in the flute quartet.

There has been considerable discussion among woodwind connoisseurs as to the difference in tone quality between the metal flute and its original prototype, the wooden instrument. There may be a slight variance in the nature of softness procurable in the wooden tube, but the ease and surety of the mechanism of the silver model give the latter instrument a decided advantage in both extremes of the range where the wooden flute speaks with difficulty or, sometimes, not at all. The very slight sacrifice to tone that one makes when choosing the metal rather than the wooden instrument is more than compensated for by the absence of nervousness and worry which otherwise is so often present when the performer is called upon to exercise his technic in a difficult composition.

The flute, for home music making, for small ensemble work, or for professional use in the symphony orchestra or band, is a most gratifying medium of tonal expression. It keeps the performer alert and properly occupied. Its song is full of surprises and experiences through its endless variety of passage work, trills and ornamental figures. Its tone color is always pleasing and refined. Altogether it is an ideal instrument from every point of view.

### Flute Trios

*Two Short Pieces*, Barrere.  
*Second Suite Miniature*, Albisi.  
*Danse des Mirlitons*, Tchaikovsky.  
*Three Serenades*, Mercadante.  
*Trio*, Opus 29, Andre.

### Flute Quartets

*Quartet*, Opus 103, Kuhlau.  
*Rondo*, Walckiers-Brooke.  
*Andante*, Ferenc-Brooke.  
*Notturnino*, De Michelis.  
*Andante and Minuet* (L'Arlesienne Suite), Bizet-Brooke.



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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



## A Page Out of Violin History

By MADELEINE LAURIER

**T**HE UNBORN souls of Bach and Handel, Haydn, Mozart and Beethoven clamored at the throne of God to be born into this earth—and a violin became the musical ideal. But centuries passed before even a semblance of a violin was created. The otherwise highly cultured countries of Greece, Chaldea and Palestine produced no stringed instruments having any kind of family likeness.

Some connoisseurs attribute to India the first forebear of the modern model—"lowly grandsire of the king of instruments." This was the *ravanastron*, said to have been invented by Ravanen, king of Ceylon, from five to seven thousand years ago and still played by mendicant Buddhist monks. It is half a gourd, covered with taut skin or parchment, having a neck about twice the length of the body. It has one or four strings and is played with a bow. The Ravanastron is the same today as it was five thousand years ago. Which may or may not be taken as representative of the progress of the Hindoo race.

China boasted a similar affair—two-stringed, consisting of some durable material stretched over half a coconut shell. The Chinese, beauty-loving as they always have been, in order to offset the bizarre noises coming therefrom, decorated their instrument with gold, ivory and pearls.

Sometime during the eighth century, the Arabs introduced the *rebab* into Europe, where it has since been hailed as the precursor of all stringed instruments. In shape it was a miniature violoncello having but one string, and, as may be expected, giving forth eerie sounds pleasing to the Arab—but to no one else.

But now we must turn from Asia to a part of the world nearer us, Great Britain. In 600 A. D. an instrument called the *crwth* (pronounced *cruth*) was nationally popular. Like our guitar and mandolin, the strings were plucked with the fingers, and bards accompanied their tales with a crude, rhythmic strumming. When the Romans conquered Britain, they introduced a lyre which, when combined with the *crwth*, resulted in something approaching our violin.

### The Tremulous Melody

**I**N THE thirteenth century, the troubadours, wandering minstrels of southern France and northern Italy, roamed the country playing an instrument that seemed to be all their own, known to and used by them only. No name had been given it, but it had the distinction of being capable of melody, a quality unobtainable from other stringed instruments of those times and not expected of them. Two centuries later the viol was invented, and, for two hundred years, held sway over all Europe. There were three kinds, tenor, barytone

and bass, a distinct step forward in violin history. Immediately succeeding the viol came the violin.

It is fitting to mention here that the common aversion to the word *fiddle*, on the ground that it is belittling to the dignity of the instrument, is altogether without justification. Both *fiddle* and *violin* are derived from the Latin word, *fides*, meaning *string*. France and Italy chose in time to change their term *fidula* to *viula*, thence, through *viola*, *viel*, and *viol* to *violino*. This is not as pure a transition as that made in England from *fithle* to *fiedel*, *fidel*, *fyddyll* and, finally, *fiddle*. However, the notion has become so firmly embedded in our minds that it is all but hopeless to attempt a correction.

### Birth of the Violin

**D**ATES and data are vague up to the sixteenth century. It is, however, definitely known that our violin was born in Italy. In spite of claims of both France and Germany, the only real proof can be presented in favor of Gasparo da Salò (*b. circa* 1542; *d. Brescia*, 1609), whose violins are today a rarity. To da Salò thanks are due for pointing out to his successors the necessity for suitable wood. He chose the pear, lemon, ash and sycamore trees to supply his material. All of these were abundant in the neighborhood of Cremona, Lombardy. That fact, together with the financial aid given violin makers by wealthy monasteries near by, led this little

village to become the center of trade and to boast in time of such men as Guarnerius, Stradivarius, Guadagnini and Bergonzi, all of whom have written their names indelibly in the annals of violin history.

Jacob Stainer, an Austrian, although never in Italy, discovered the secret of Italian varnish. He was the greatest master of the German school of

violin makers. Stainer lived in the same century as Stradivarius, and, while he lacked the master's genius, his models were exquisite in tone.

Now we come to the greatest figure of all, Stradivarius, born probably in 1644. In 1667 he was an apprentice in the workshop of Nicola Amati who had improved upon da Salò's work and whose descendants upheld the traditions of their art for one hundred and fifty years in Cremona. In his youth and manhood, Stradivarius worked steadily and continually to perfect his violins, until, in the prime of life, he achieved those models that have never been duplicated. This perfection was reached by lowering the arch and flattening the curve, by strengthening the framework,

Longfellow paid him this immortal tribute in "Tales of a Wayside Inn":

*The instrument on which he played  
Was in Cremona's workshop made,  
By a great master of the past,  
Ere yet was lost the art divine;  
Fashioned of maple and of pine,  
That in Tyrolean forests vast  
Had rocked and wrestled with the boulders;  
Exquisite was it in design,  
A model of the lutist's art,  
Perfect in each minutest part;  
And in its hollow chamber, thus,  
The maker from whose hands it came  
Had written his unrivaled name,  
'Antonius Stradivarius'!*

### The Prison Story

**T**HEN CAME Joseph Guarnerius, Joseph del Gesù, as he prefers to be called to distinguish him from his brother. "His work is faultless, the finish transparent and the tone beautiful," says Alberto Bachmann. Later in his life his violins deteriorated in beauty of tone. There is an amusing attempt to account for this in the following story: Guarnerius was imprisoned for some reason, and the jailer's daughter brought him wood, varnish and provided him with tools. When the violins made in these circumstances were completed, they were sold them in the streets of Cremona.

Although history tells us that on no occasion was Guarnerius in jail, the being only a gallant attempt to justify his inferior later work. Many assert he merely worked too fast and in so doing forsook quality for quantity. What was the cause, during this period his violins lost much in quality.

Violin makers after Guarnerius lacked the finish of the old masters.

Now for a few words on the violin of yesterday as it compares with that of today. It is remarkable that an instrument 14" by 8 2", made without sound post or nail, weighing only nine ounces and fashioned from wood of the thickness of a half dollar, can support a pressure of twenty-six pounds on a fragile bridge. Such is the perfect coordination of parts.

### Requisites for Violin Making

**V**ARNISH and wood are the all-important factors which the violin maker must consider to obtain uniformity. Mr. Tietgens, the eminent violin maker, has prescribed a few general rules conducive to the construction of excellent instruments.

The business of making violins is like that of building Ford cars. It should be—an art, each instrument having individuality and none being exactly



ANTONIUS STRADIVARIUS

There are tricks of the trade, needless, in this as in everything. Undoubtedly there are many in the business of getting out worthless violins. There is a variety of woods from which to choose—ebony, rosewood, fir, spruce and pine. The soft wood is used for the top, harder for the back of the violin. To get the best results the material should be and not too old and should have been kept in a dry place for four or five years. Obviously this process is too slow for those who aim for quantity in production, and they resort to what is known as "wood-baking," that is, drying the wood by applying heat. A violin made thus treated has a fine appearance when it is new, but soon deteriorates, becoming warped and hollow in tone. The thing is of great importance. Mr. [unclear] tells us that "the tone depends on the varnish which entirely permeates the article of wood, giving the instrument consistency and causing improvement of the sound waves."

Before this, however, the fiddle is usually colored or oiled to insure uniform shading. The colors used will be from plants and should contain no oil. The varnishing room must be warm, having a temperature of about 80 degrees Fahrenheit. The violin is left at this temperature for about a week before it is treated, in order to acclimate it. One week is allowed for the drying of the first coat and longer for each successive application.

#### With Flawless Craftsmanship

THIS thoroughness which creates the beautiful, mellow shades of the violin, becoming exquisite with the passage of time. Our aforementioned makers and producers do away with this

painstaking system by mixing a red or brown paint with the varnish. This is a successful enough camouflage for those who do not know a genuine varnish from an imitation. But, as in the case of the wood, the varnish does not last and is injurious to the tone. The old Cremona makers had a rugged glow—warm and striking. This effect is believed by our modern connoisseurs to have been produced by a certain "dragon's blood" varnish, used extensively today. Other popular varnishes are mahogany, red, brown, yellow and vermilion. When blended artistically these form vivid combinations.

There is a color for every emotion elicited by the performer from the violin. It is this fine coloring which, to a great extent, first attracts one to an instrument. Thousands of dollars have been paid for Stradivarius violins. Has not the unrivaled shading something to do with it? And yet, in Markneukirchen, Saxony, a violin may be bought for eighteen cents! The Black Forest is a veritable gold mine for fiddle makers of neighboring sections, since it contains the necessary woods in abundance. And these tiny hamlets harbor workshops in which violins are modeled with the skill of long practice. I like to imagine that there is another Stradivarius in the making in one of these humble places and that a day will come when the truly valuable violins born in such little-known Cremonas will be recognized by the world for what they are really worth. In these four lines lies truth, if we will but appreciate it:

From no great master can it be,  
This humble violin,  
And yet I hear, unchained and free,  
Its singing soul within!

#### Replacing an "A" String

By L. H. YANKE

VE you ever found it necessary to replace a broken "A" string and found you had no pliers with which to pull the free end of the string through the hole in the peg? Here is a way out of the difficulty. Insert the knotted end of the string in the tail-piece slot in the regular peg. Next, take out the A-string peg and its hole. Slip the free end of the string through this hole from the inside of the peg-box out to the right. Now the end of the string which extends through this hole through the hole in the tail-piece (the peg still being outside) about four inches

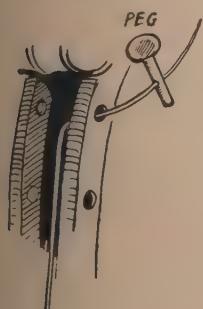
and bring the free end back into the peg box by the same hole.

Pull loop  
and peg  
through  
peg hole



Finally pull the whole string, which is looped through the peg, back into the peg-box, together with the peg itself. Then as usual twist the free end of the string around the other part and tighten the string up to correct pitch. The job is thus done without arousing one's ire.

This will be found a quick and easy way of putting on a new "A" string when occasion arises. Also it will do away with the necessity of using pliers to draw the string through the peg hole.



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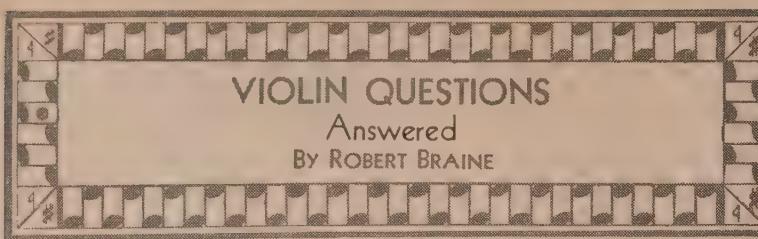
—STUDIES HARMONY, COMPOSITION,  
AND WORKS OF THE MASTERS  
FAR INTO THE NIGHT—



—WHEN AT LAST HE FACES THE  
CONCERT STAGE HE REALIZES  
IT IS ONLY THE BEGINNING OF  
HIS MOST SERIOUS EFFORTS—



—AND AT HIS FIRST RECITAL IS  
INTRODUCED THUS:—"THIS YOUNG  
GENIUS IS A SHINING EXAMPLE OF  
TALENT! IT'S A GIFT!" (etc.)



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

#### The Late Start.

G. T. C.—Having studied the violin only in the first position at the age of twenty-one, I fear that it is quite impossible for you to expect to attain a complete mastery of the violin in its highest sense; that is, I would not advise you to hope that you can become a virtuoso violinist or a successful professional. Very few attain that stage who have commenced later than ten or twelve years of age. However you can learn a great deal, especially since you have a good teacher. If, as your letter states, you have a passionate love for the violin, I would not advise you to give it up, as you will get great pleasure from it during your entire life. Just how much you can expect to accomplish I cannot say, without knowing you and hearing you play. Your teacher would be the best judge of that. 2—To accomplish much you ought to practice every day, and not two or three days a week, as your letter states.

#### Cleaning the Bow.

M. F.—The hair of the bow frequently becomes black from being handled or from coming in contact with the thumb or fingers while being played. There is a natural oil and more or less perspiration on the skin at all times. This combines with the rosin, if the fingers are allowed to touch the hair of the bow, and makes it black and greasy. Nothing should ever be allowed to touch the hair but the strings of the violin and the inside of the lid of the violin case, where the bow is placed when not in use. This should, of course, at all times be kept perfectly clean. 2—The hair of the bow may be washed with soap, a tooth-brush being used. Next wash the soapy lather off and dry. Put powdered rosin on the hair and then rosin it on the cake.

#### Holding the Bow.

E. K.—Courvoisier, a well-known authority, says of the position of the thumb in holding the bow, "The thumb should be placed not against but within the nut. The nail of the thumb should be set against the metal band which receives the hair as it enters the nut and should never leave this position during the bowing." I would advise you to have a good violinist show the position, if possible, as it is rather difficult to get from a printed description. 2—There is not one chance in a million that your friend's violin, with the Stradivarius label, is genuine. See advice to owners of old violins at the head of this column. 3—The great majority of violinists use some kind of a shoulder rest in playing. Some authorities, notably the late Leopold Auer, eminent violin teacher, have objected to the shoulder rest, claiming that its pressure on the back of the violin checks the vibration of the latter to a considerable extent. There is quite a controversy among teachers on the shoulder rest; so you will have to form your own conclusion.

#### Label Lettering.

L. N. K.—Stradivarius and Maggini used English-style letters (in their printed form) for their labels, for the most part. Occasionally we find a Stradivarius label, inscribed by the master, in ordinary handwriting. A correct Maggini label would read: "Gio. Paolo Maggini in Brescia—(the date)." The copy of the label you send differs somewhat from this, but might be correct, as the labels sometimes, very slightly. Maggini made violins up to the year 1631. 2—Maggini violins are very scarce, and there is an enormous number of imitations.

#### Use of Mute.

P. R. W.—I do not think the continual use of the mute would injure the tone of your violin permanently; but it is not good to get in the habit of using the mute too much. It should be used only occasionally, where the composer has so specifically directed, to produce a certain characteristic tone. 2—I do not think that soaking the bridge in varnish and varnishing the inside of the violin would have much effect for the better on the tone of the violin. You will note that the great Cremona masters did not follow this custom.

#### French Violin Maker.

A. F.—I do not find the name of J. A. Roche recorded as one of the well known French violin makers, and cannot tell you the value of his violins. Write to Emil Hermann, 161 West 57th Street, New York, New York. He might be familiar with these violins.

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#### Left Hand Pizzicato.

T. U. II.—*Pizz. L. H.* which you find in your music means that the notes so designated are to be plucked with the fingers of the left hand instead of the right hand as is customary. *M. G. (left hand in French)* means the same thing. The letters stand for *Main Gauche*.

#### Skillful Repairing.

J. H. G.—By all means have your violin put in perfect playing condition. Do not go to a common "fiddle tinker" but to a first-rate repairer. By stopping the cracks, adjusting the sound-post or putting in a new one, adjusting a new bridge, leveling the fingerboard until it is absolutely level and so forth, a good repairer can make your violin sound altogether different. Do not try to do this work yourself, because you cannot get the proper results.

#### Unknown to Fame.

O. L. K.—After hunting through the works of a number of authorities, I fail to find the name which you find inside your violin. There are thousands of violin makers who never attain to more than a local reputation. Some of these makers occasionally make a few really good instruments.

#### Firm Staccato.

W. R. E.—The bowing of the passages you send is in "firm staccato." Eight notes are

played in one stroke of the up bow and notes with one stroke of the down bow, which is pulled (in case of the down bow) pushed (in case of the up bow) w series of little jerks from the wrist. tones must be extremely short and crisp; very little bow must be used. The bow must not leave the string and stops very short between the notes. Exercise No. 4 famous studies of Kreutzer is a very one for the study of this bowing. You find the following note at the head of exercise: "The staccato must be played very slowly to begin with, all notes evenly detached and a loose wrist retained so that the bow does not string. This is a sure way to learn style of bowing well."

As it is extremely difficult to master bowing from a printed description, you be wise if you can get a demonstration from a good violinist or violin teacher.

#### Gabrielli.

Mrs. K. F.—Antonio Gabrielli was a member of the well-known Gabrielli family of Italian violin makers who worked at Cremona, Italy, in the eighteenth century. There were four brothers in this family, and violins very greatly in quality and value could not possibly set a price on your without seeing it. The violin may be an imitation, but you will have to an expert as to that.

## Chant d'un Voyageur

(Continued from page 394)

merica, largely responsible for launching an important international conference.

### The Piano Expands

VEY WAS ALSO the home of the great Hungarian composer, Emanuel Moór and his brilliant British wife, Winifred Christie. Moór was not satisfied with his symphonic works, which really received excellent receptions wherever they were presented, but had a decided bent for invention. The Emanuel Moór double-piano has been described in THE ETUDE. We visited him at his home and had a most delightful luncheon on those heights overlooking the lake and the great tipped Dent du Midi, one of the most beautiful peaks in the world. After dinner Mrs. Moór played for an hour the celebrated double-keyboard piano and the writer described its possibilities. A remarkable invention unquestionably extends the scope of the piano keyboard, if we may use the term, specifically. That is, it enables the hand to do far more things than is possible with the ordinary keyboard. Some effects are quite orchestral. For compositions the ordinary keyboard is very adequate; but with many others there is an unquestionable largeness and power that can be obtained to a much greater degree through the extended resources of the Moór keyboard.

He also was experimenting with instruments of the viol family. We saw an extraordinary cello he had made, looking little like the conventional cello, its tone was that of a rare Cremona instrument.

### A Visit to Edouard Poldini

OW LET US descend to the town of Vevey itself and pay a visit to another foreign resident, Edouard Poldini. The writer for piano, of the day, is one of the most finished and most exquisite.

The great sculptor, Benvenuto Cellini, whose work in gold and silver to one a sense of the ultimate in and exactness of workmanship, stroke of Poldini's pen is masterly. He accomplishes his results through the artistic philosophy of economy of line.

An unnecessary note is never found in Poldini's works. They are models of style, which have won the admiration of musicians the world over. His *Doll* and his *Marche Minature* him enormous popular fame, but the writer is convinced that in the near future of his other compositions will do more to illuminate the name of this gifted and ingratiating composer. Poldini is a handsome man of distinguished bearing. He is one of those pianists who know how to speak with their fingers, as played for the writer for hours at a time, each new composition seeming lovelier than the last. His writing is fluent, in that it will be just as viable years from now as will be the works of Schumann, Mendelssohn and Chopin, one of the few composers living who writing in what may be called classic models of romantic type.

Poldini's home is located in a little paradise. His lovely garden reaches to the edge of Lake Geneva. In sight of the glorious Dent du Midi, and further past Montreux is that grim old castle where the famous Prisoner of Chillon (Shades of Byron!) was incarcerated. Geneva has one peculiar character.

At certain periods of the year the mass of water oscillates from one side of the lake to the other, causing a

rise and fall of from two to five feet in the course of from eight to ten minutes. After a storm there may be a surf surprisingly like that of the ocean. This is probably due to differences in barometric pressure on different parts of the ever interesting body of water. It also causes changes in temperature and atmospheric conditions which strangely affect those who are not residents. One evening spent at the Poldini home is memorable. We had been playing each other's compositions for hours, interspersed with a delightful repartee by the hospitable host. The windows were open and toward midnight Alpine blasts poured down from the icy crags on the opposite side of the lake till the writer actually suffered from the frigid atmosphere. Not so Poldini; he apparently did not notice this condition. Finally it got so unbearable that the writer was compelled to recall that he had an appointment in Montreux and terminate one of the most delightful experiences of a lifetime.

### Jaques-Dalcroze

AN INNOVATOR has been Emile Jaques-Dalcroze whose headquarters are now at Lausanne and who is one of the most widely discussed musicians of foreign birth now resident in Switzerland. He was born of French parents in Vienna, July 6th, 1865. When Emile was but eight the family moved to Geneva where the youth attended the University and also the Conservatory. He then went to Vienna to study with Fuchs and Bruckner and later to Paris where he studied orchestration at the conservatory, with Delibes. In 1892 we find him back in Geneva as the instructor of theory at the conservatory.

A born innovator, Dalcroze devised the system of rhythmic study combined with something approaching dancing which is now known as eurythmics. The conservatory at Geneva refused to admit this as a regular course and Jaques-Dalcroze established his own course in a school at Hellerau near Dresden. The school commanded world wide attention and its public demonstrations interested musicians everywhere. Dalcroze has written several operas and orchestral works which have been highly praised. In addition he has written books and articles and lectured widely upon eurythmics.

At Lausanne the writer attended a demonstration of his work which, idealistic as it may seem, appears to be a most rational training, not merely for those who aspire to the heights of Terpsichore but also for all who (with the privilege of learning it early in life) take it as a part of a regular musical training. In no other known way can a rhythmic sense be so scientifically developed.

On your musical tour do not miss Switzerland, although its composers and performers do not crowd the pages of musical history. You will find scores of things that interest you, in the remarkable little country with its honest and charming people. Swiss industries and Swiss hotels approximate the point of perfection. Hotel management is a real profession in the land of the Alps. You will find there genuine consideration for all needs, and prices to suit every pocketbook. You will be impressed by the brave fight that the peasants have to make against terrific natural conditions. You may be disappointed in some ways. The writer never heard a real Swiss yodeler at large on his native hills. Perhaps they do their yodeling in private, or perhaps we were never there in the open season. Unless you are very lucky you will still have to depend upon the annual Chautauqua for this form of musical culture.



Rub Your Lantern—find yourself in Switzerland!

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## Music in the Days of Good Queen Bess

(Continued from page 402)

which the English sang their national anthem that, when he returned to Vienna, he was determined that his country should have as fine a composition. This was his incentive for writing the Austrian Hymn most familiar to us as the hymn, "Glorious Things of Thee are Spoken, Zion City of our God," a most thrilling and powerful national air.

Bull was in advance of his contemporaries in mastery of technic and in composition. The story is told that, once when he was traveling incognito for his health, he met, at St. Omer, a composer who showed him some music which he had written in forty parts, boastfully asserting that he would challenge any composer to add even one part more. Bull took the music and very shortly added forty parts more, whereupon the composer said, "Now I know that you are Dr. Bull or the devil; no other could have done this."

### Morley, Friend of Shakespeare

**T**HE THIRD illustrious name which we suggest in this period is that of Thomas Morley who was born in 1557 and died in 1603 (?). His art was fully appreciated by his famous Queen and he was associated with Shakespeare. While Morley may not have had as long a life as Byrd or one as interesting as Bull, in some respects he stands apart from his contemporaries; for one can describe him as the critic-composer who was a master of technic and who could write in all styles with equal grace and facility.

Morley was a pupil of the great Byrd, not only in music but in mathematics, in which Byrd excelled.

After having been organist at St. Giles, he took his Mus.B. at Oxford and later became organist at St. Paul's Cathedral. At one of the entertainments given for the Queen she was so pleased that she gave a new name to one of his pavans.

Although Morley seems to have vacillated between the Roman and the Anglican Church, playing at times with each to his danger, in 1592 he was made a gentleman of the Chapel Royal.

Thanks to Morley we are indebted for a vivid note of Shakespeare in that their two names appear on the same roll of assessments for subsidies, and the amount in each case was the same and both appealed against the amount. Also he composed one if not two songs which Shakespeare used in his plays.

The tunefulness and cheerfulness of his ballets are even today held in high esteem. While he undoubtedly borrowed from the Italian style, his music is distinctly original. He is said to have been the first to introduce ballet music into England. His book,

"A Plaine and Easie Introduction Practical Musick," of which Dr. Bell speaks highly, gives a pleasant showing his personality and is valuable for its lights on the English musical life of the period. His contemporaries speak of him as among the best musicians of his

After Morley's death Ravenscroft said of him as, "he who did shine as the Sun, the Firmament of our Art and did give light to our understanding with Precepts."

### The Music of the Bard of Avon

**T**HE NAMES Shakespeare and music are almost synonymous. So has been written and well-written Shakespeare's intimate familiarity with every phase of music, words, instruments, art, technic—such as one would expect only in a professional musician that shall dwell no further on it.

As Dickinson so well says, "But you thought that there is no true anxiety, sorrow, longing, no joy, no mirth, no revelry of which Shakespeare does not find music the most adequate expression and therefore the most perfect satisfaction?"

It would be idle to try to enumerate songs of Shakespeare which have been set to music by the greatest of composers from Arne's *Blow, Blow, Thou Wind* from "As You Like It," through the beautiful Schubert settings such as *Hark, Hark, the Lark* from "Twelfth Night," to the present time.

One interesting and unusual circumstance has been the operas and orchestral settings that have been made of Shakespeare's plays. For example we have the beautiful "Midsummer Night's Dream" overture of Mendelssohn, the "Romantic Juliet" music of Berlioz, besides the music of this name by Gounod. "The Taming of the Shrew" has given material for many operas. Many others have been utilized: "Hamlet" (Thomas); "Othello" and "Falstaff" (Verdi); "The Merry Wives of Windsor" (Nicolai). Aside from these, the music inspired by Shakespeare is endless.

Shakespeare's Queen and the poet self were English to the core. They be said to represent the creed of England to express the national temper.

We have mentioned but three of men in the first rank of composers in the reign of Elizabeth but they were surrounded by organists, lutenists and writers who were scarcely, if at all, inferior. Such an array of musical talent as England produced during Elizabeth's reign is not surpassed at any other period of the country's musical history.

## High Lights in Piano Technic

(Continued from page 404)

from the Paris Conservatoire and performed in concert at the Opera, being duly honored with a laurel wreath from the First Consul presented by the Minister. But mathematics, riding and fencing all tended toward military service, for the rage for military honors was then at its height in Paris. So the terrified father forbade him to continue these dangerous studies, and Kalkbrenner dropped all serious work and plunged into social gayeties. From these also he was hastily parted, and was dispatched to Vienna to the care of Haydn and Esterhazy. Here again he devoted himself to gayeties until his money was exhausted.

Then he set to work in earnest, studying

and composing from twelve to fourteen hours a day, and evolved his own style. His manner of developing technic was to work five to ten minutes with alternating hands on each difficult passage.

Kalkbrenner knew Beethoven and Mel intimately, but Clementi was his friend, and, after the latter's arrival in Vienna, he was constantly with him. His was strongly influenced by Clementi.

The story of his offer to teach Chopin is well known, yet Chopin was not enough to praise his touch, his technical skill, his self-possession. His individuality and the intensity of his temperament were great admiration.

(Continued in the next Edition)

## QUESTION AND ANSWER DEPARTMENT

Conducted by  
ARTHUR DE GUICHARD

One question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**an Dance, by Karganoff, Op. No. 9.**  
Will you kindly advise me as to the tempo of Karganoff's "Hungarian Dance," Op. 21, No. 9? There seems to be some discrepancy in the printed copy, for on it occurs the sign, *pistesso tempo*, later on by *Tempo I*. There having change in the pace of the movement, I understand the reason for this, and also give me the exact metronome of the Dance, as my pupil has to play the Examining Board of the R. A. Teacher, Mirror Lake, B. C.,

You will kindly send me your copy piece—which shall be returned—your question will be answered. My library is extensive but does not include the composition in question.

**en's Sonata for Piano, Op. 27, 2; also Op. 28.**  
What is the slowest metronome time for the Presto Agitato movement? Also, at the end of the movement the two Adagio measures, the *Tempo I* means the Presto movement, not, and not the Andante Sostenuto of the first movement of the Sonata? Andante of the Beethoven Sonata, would the pedal be used at all with and staccato? (Pray let me thank your information which has proved useful).—F. M. B., Saint-Clairsville, Ohio.

**nta quasi una Fantasia, Op. 27, Ludwig van Beethoven, the first. Adagio sostenuto, is played in time, four quarter-notes to a measure, a quarter-note (♩) being given one value of 52, that is to say, at 52 quarter-notes to a minute. est notes, or melody, will be given touch than the accompanying triplet term *una corda*, asks for the again of the damper-pedal. All icks of expression are self-explanatory, however, is essential: accompanying triplets be played inobtrusively and be subservient melody. 2—The damper pedal may very discreetly at all places where repeated bass notes are unaccompanied by changing chords (for example, 27, 28 and others similar).**

**Progression.**  
or many kinds of progression, or are there? What is the difference the two terms?—W. O.D.

The two terms are synonymous in the term "motion" is the one used. There are three kinds of motion: 1—parallel motion, when the parts the same direction (also termed and direct); 2—contrary motion, the parts move in contrary, or opposite directions; 3—oblique motion, when remains stationary while the other goes up or down. It is well to notice single part has a motion all its own, relation to any other part. In this part is said to be in *conjunction* motion by single steps of a tone unison and in *disjunction* motion when by skips greater than a second.

**Understood by Phrasing? How Indicated?**  
that is understood or meant by the phrasing?—W. O.D.

Phrasing in music may be likened to appropriate style, to sequence in grammatical modulation, to composition and writing (nomenclature) is, in short, to all those qualities which are distinctive in a literary composition. (Study Mendelssohn's *Lieder* and Schubert's songs.)

**Meant by "Graces" in Music?**  
have come across a book about which the term "graces" occurs. to refer to some ornaments in notation; but it is a "new one on me" kindly explain what is meant?—Pawtucket, Rhode Island.

Graces, the older term for ornaments, classified under "grace-notes." The music of the sixteenth and seventeenth centuries was ornamented with now obsolete graces. Chiefly were the beat, the cadence, the elevation, the springer, the relish, backfall, together with many variations as certain of the foregoing—that is, incorporating a trill.

**thorne," or "Gyterne."**  
my older wanderings through Mid-Literature, chiefly with an idea of

learning about old musical instruments, I have frequently met with an instrument termed variously "gittern," "cittern," "gitterne," "gythorne." I was told that all these meant the old English form of the word for "guitar." Far from being satisfied, I decided to investigate for myself. I did so, with the result that I became still less satisfied. Practically non-plussed I applied to my musical friends and acquaintances. Their unanimous reply was to the effect: "We don't know! The best thing you can do is to consult the Q. and A. man of THE ETUDE. He'll surely satisfy you and us!"—Inquirer.

A. We now arrive at the true guitar. It is probable it was introduced in England early in the sixteenth century. It was not until the last quarter of the eighteenth century that the five unison strings gave way to the single strings and their number was raised to six. A few comparatively early references to the guitar are to be found in the state papers; so I think we shall be fairly safe in accepting all references that contain the name spelled without the final *n* as relating to the modern, or Spanish, guitar. I submit that, in references without the *n*, the spelling of the word indicates that the more recently imported guitar is meant. Thus in the Lord Chamberlain's Records for 1686 there is an "Order for the sum of 10£ for a guitar for his Majesty's service." Here we have the name in what is practically its present-day form; and yet, at that time, gitterns were still being used, as well as citterns. The gittern was the predecessor of the guitar, just as the viol was the forerunner of the violin. But neither gittern nor viol was the sole ancestor of the present-day form; for this honor is shared by many instruments.

## Arctinian Syllables.

Q. I have heard the names of the notes used, in singing the scale, described as the Arctinian Syllables, but whence the derivation of the name? I have not been able to learn. Can you kindly assist me?—Sarteneig Kirkpatrick.

A. The Arctinian Syllables are formed from the initial syllables of the lines of a hymn to St. John, used by Guido d'Arezzo (Guido Arctinus) as a help to the memory in learning the names of the notes in solmization. The ascription of this verse to Guido has been both denied and granted; but on the evidence of this great musical reformer, it is clear that he used it; so there is no reason for denying him the honor of this invention. The hymn reads:

Ut queant laxis resonare fibris,  
Mira gestorum famuli tuorum,  
Solve polluti labii reatum,  
Sancte Joannes.

It was used for the purpose indicated in the early years of the eleventh century. The music to which this text was set was so arranged that the notes falling to the syllables, *ut, re, mi, fa, sol, la*, were those which received these names. The seventh note, *si*, was of much later invention; it was derived from the "8<sup>th</sup>" of the dedication and the *I* or *J* in *Joannes*.

## Paderewski's Menuet "a l'Antique."

Q. An error seems to have crept into the printing of the turns which are the distinctive feature of this composition. Would you be kind enough to give me again their exact rendition of the first, second, third and fourth measures of the right-hand melody? The piece is such a big favorite with all my friends that I am anxious to please them with my interpretation.—Herbert F., North Island, New Zealand.

A. The following is the correct fingering throughout.



Better luck, I hope, next time, with these frequent turns!

## Instruments for Producing Musical Tones.

Q. In the production of musical tones, what are the chief kinds of instruments and their classification?—Saxophonista.

A. There are four: stringed instruments, wind instruments, percussion and the human voice—the natural instrument. The term "musical instrument" generally means any tone-producing medium; applied specially, it means an artificial instrument only. The term "instrumental music" applies to music of the artificial instruments only, the music of the voice being termed vocal music.

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(Continued from page 400)

for the trill figures which appear on the third line from the end.

### PASTORALE

DOMENICO SCARLATTI

A pastorale should be redolent of the peaceful scents, sounds and scenes of the sun-drenched countryside. Quietude and clean freshness dominate this music of Scarlatti's, which is a great favorite and is sometimes given on programs in conjunction with the *E Major Caprice* of the same composer. The two are often played as one number in two movements and labeled "Pastorale and Caprice."

Bird calls are suggested by the single and double note trill figures, while the ascending and descending passages in sixteenths may suggest running brooks, errant breezes and so forth according to the individual fancy. Simplicity of interpretation is mandatory in this number. Sparkle and color it may have but the "chills and fever" reading of it is in the worst possible taste. Articulate all notes carefully, using half pedal where pedal is indicated, and note that some passages are marked *senza pedale*, "without pedal." "When in doubt, do not pedal" is a safe rule to follow in this instance.

Originally composed for harpsichord, a rather thin but rich tone is desirable. While the classics should not be denied the tonal benefits of a modern piano, the real test of a player is in knowing how much can be applied without destroying the characteristics of the original. A shallow touch will be found effective, especially with the running passages in thirds and particularly with the double trill at the end.

### RONDO

FRANZ JOSEPH HAYDN

Venerable in point of years but young in spirit as tomorrow's sunrise, this *Rondo* arranged from the last movement of the great Haydn's "Symphony No. 6" breathes forth an invigorating freshness and vitality. It is rather like taking a musical bath to plunge occasionally into the musical simplicity of the old masters, sated as one becomes at times with the complexities of modern composers. This number should provide a welcome variation for busy teachers who have faithfully guided young students through the Haydn piano sonatas year after year.

Close attention should be paid to the two-note phrases contrasted with staccatos. Rhythical charm is dependent upon this observance. In measure 17 we hear the opening theme in the tonic-minor, played *forte*. Be sure to apply the *sforzandos* (accents) on the last eighth of measures 18, 19, 20 and 21. Use articulated finger legato in the right hand passages in sixteenths which follow. Each note should stand out clearly and distinctly. Play the entire movement in a light and cheerful mood.

### KANSAS WILDCATS

JOHN PHILIP SOUSA

A stirring tune from the March King, John Philip Sousa, beloved of young hearts from nine months to ninety-nine years old, and so lately vanished from the scene of American musical activity. It is arranged in duet form and the *primo* and *secondo* parts are of about equal difficulty. As a recreation in sight reading or studied as a diversion from the usual routine it will

be eagerly seized upon by young students. Stress accents throughout, keep a steady pace. The tempo indication *brio*, "with brilliance," gives the interpretation. In the D minor part (line from the end) the *secondo* part line the theme and should blare forth in bone style while the *primo* part is with a bouncing, snappy accompaniment.

### HOPI SNAKE DANCE

CALVIN ROGERS

Thousands of visitors throng the *mesas* of the Hopi Indians at the edge of the Grand Canyon in Arizona upon the occasion of the annual Snake Dance. It has for these Indians a religious significance. Grotesque in the extreme the never loses a certain dignity. It should be played at moderate tempo with well marked. Opens fifths in the right hand imitate the omnipresent tom-toms separable from all Indian dances.

### DAY IS DONE

N. I. HYATT

A little piece for first grade use. Pleasant air and graceful swing. Results the pupil should play it with finger legato, raising and dropping fingers with military precision.

### HERTHA WALTZ

FRANZ J. LIFTL

A little first-grade waltz which can be used to advantage in note reading. Melody and harmony patterns are discernible. Whether learned by note pupils should be required to play the tonic and dominant seventh chords in the accompaniment. The second is in the key of the relative minor, in which the first theme is again heard at *Fine*.

### THE FROGS HAVE A PART

CHAPMAN TYLER

The croakings of Mr. Bull Frog hopping about of the younger generation find a place in this short number. Grace notes are marked to be played 3-4-5—no doubt with the idea of aiding the weaker fingers. Should this be too difficult for the average pupil, fingering 1-2-3 will be found quite easy.

### BUSY IN THE KITCHEN

H. P. HOPKINS

A number well adapted to class teaching because both melody pattern and rhythmical pattern are well pronounced. The quaint little opening melody, with finger legato, finds nice contrast in the second theme in the dominant, played with arm-stroke and rather sharp accents.

### SPIRIT OF '76

L. C. REBE

Miss Rebe can always be counted for something out of the ordinary. Bubbling over with patriotic interest, latest offering which opens with the call *Reveille* and is followed by the *Yankee Doodle* played in a high key to represent fifes while the left hand plies bass-drum accompaniment in fifths.

A splendid and appropriate number for pupils' programs in this, the Washington Centennial year.

"Musicians of our own time must show that they are men of reading men of thought—if for no other reason than that in their work they must be thrown increasingly into contact with those of other professions and occupations." —MACPHERSON.

## Just One Hundred Years Ago

(Continued from page 396)

success. Francesco Schira, but seven-  
had composed a successful opera  
had been produced at La Scala, and  
ni-Battista Velluti, the last of the  
male sopranis, had lost his voice.  
Sandro Rolla was lauding the  
with praises of a young man, Verdi,  
made wonders even of his harmony  
—and all of these marvels were  
reserved for posterity by Francesco  
who was making the Library of  
College of Music (Naples) one of the  
complete and interesting in all the

his appetite for news only  
by this food, trod joyously the  
of Italy, resolving, as he had  
often before, never to set foot  
soil again. Years later, in  
he was found dead in his small  
room, with over two hundred precious  
violoncellos and violas about him.

## Mill-Wheels of Thought

TARISIO harbored the relics of  
virtuosity for a new day and a new  
Germany, in 1832, was damming up  
ing for motive power the tumultuous  
superstition and religious fervor  
was inundating the rest of the

Wieck, returned from Paris, was  
from her father the scientific ap-  
to the keyboard. At the *Musikakademie* in Leipzig she had played  
variation on "La ci darem," a com-  
which but a month or two before  
Schumann had welcomed with his  
most zestful review. Schumann,  
der Wieck's tutelage, had resorted,  
against his master's will, to a com-  
for stretching his fingers—follow-  
age's belief in the efficacy of ul-  
manipulation. Ruining his hand, he  
d at last—and fortunately not too  
far for true development he must  
it.

it teachers had arisen. Karl Czerny,  
h whose guidance children of four  
ling generations have diligently fin-  
their scales, was taking pupils in  
i, after resolving never to return to  
or his shy spirit) horrors of the con-  
all. Hauptmann, in Cassel, had be-

come famed for the teaching of theory.  
Stephen Heller was pursuing studies pre-  
paratory to starting on a pedagogical ca-  
reer.

In the summer of this year, Wagner,  
eighteen years old, made a musical pil-  
grimage to Vienna—where Herold's "Zampa"  
was in highest swing and Strauss's  
tide of melody was on the swell—probably  
with a view to finding employment. But,  
disappointed in his purpose, he returned to  
his teacher, Weinlig, who, as Wagner later  
said, taught him "to stand on his own  
feet." In this year, too, he wrote his first  
libretto for an opera, in which a lover,  
infuriated, climbs to the window of his  
beloved to kill her husband of a few hours.  
The bride flings him from the window to  
the garden below. But, at his funeral, she  
falls dead upon his body with a wild cry.  
Whatever the faults of this libretto and  
the music accompanying it, it was the bud-  
ding of those great operas which, quite  
devoid of unrelated embellishments, stand  
as they are, all they are, bearing fruit on  
their own vines.

That "most joyful genius of the nine-  
teenth century," Smetana, at the age of  
eight, was composing a few dance tunes  
which showed already the definite, the al-  
most realistic, program—never the misty  
abstractions of his predecessors.

So the world, at the turning point of  
virtuosity, pointed toward true productiveness.  
Manuel Patrício Rodrigues, the  
first to approach the teaching of singing  
with scientific investigation, was newly  
embarked on his career. And, bringing to  
creation a new world from his clouds of  
philosophic speculation, Johann F. Her-  
bart, at fifty-six years of age, was figur-  
ing out the theory which had, as a basis,  
relation of tones being a manifestation of  
universal laws.

Magic and faith in outward aspects,  
with all the strength and weakness they  
had flung about mankind, were clearing  
out in the sun of speculative endeavor.  
Was this sun to warm mankind to good  
purpose or was it to find itself finally a  
pale and frozen moon, from which none  
could hope for succor? This remains to-  
day, a hundred years later, a question with  
two answers.

## A Half Million in Musical Scholarships

(Continued from page 398)

## On the Border

THE SOUTH CENTRAL States fur-  
nish very creditable statistics. Ten-  
offers data from ten colleges. FISK  
RSITY at Nashville distributes \$550  
ly to an average of ten pupils.  
VILLE COLLEGE at Knoxville has one  
ship of \$75. LINCOLN MEMORIAL  
RSITY, Harrogate, has an annual  
of \$250. MARYVILLE COLLEGE at  
ille gives five scholarships of \$50.

MILLIGAN COLLEGE, Milligan, has  
regular scholarship of \$70 to music  
its and is considering a plan to in-  
music tuition without charge in gen-  
college tuition. GEORGE PEABODY  
ENS' COLLEGE at Nashville announces  
ll Fellowship valued at \$2,400, four  
l vocal scholarships, valued collec-  
at \$360, in addition to the regular  
scholarships which apply to music  
ts. TENNESSEE COLLEGE at Mur-  
shoro, TENNESSEE WESLEYAN at  
s. TUSCULUM COLLEGE at Greenville

and WARD-BELMONT COLLEGE at Nash-  
ville have regular funds amounting to \$250  
each for music scholarship purposes.

In Alabama, ATHENS COLLEGE FOR  
YOUNG WOMEN, Athens, offers two  
scholarships of \$125 each to Juniors or  
Seniors in the School of Music and a  
similar amount is available at BIRMING-  
HAM-SOUTHERN COLLEGE, Birmingham.  
ALABAMA COLLEGE at Montevallo dis-  
tributes \$250 to worthy pupils. HOWARD  
COLLEGE at Birmingham offers tuition es-  
timated collectively at \$300 to four or five  
regularly enrolled students. JUDSON COL-  
LEGE CONSERVATORY, Marion, offered during  
the current year one full and four  
partial scholarships having an estimated  
value of \$365.00. The Music Department  
of the SOUTHERN INDUSTRIAL INSTITUTE  
at Camp Hill is giving tuition to fifteen  
students, with a total cash value of \$405.  
TALLADEGA COLLEGE, Talladega, and Wo-  
MAN'S COLLEGE OF ALABAMA, Montgomery,  
both have scholarship funds of \$250 each.

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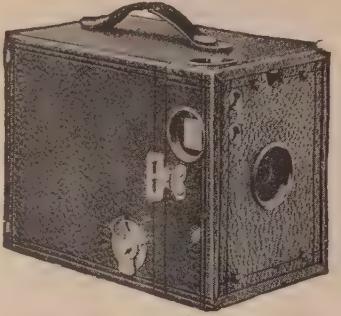
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## Music Lessons for a Four-Year-Old

(Continued from page 397)

### Eye Training

FOR THE PRESENT, the eye is exercised chiefly in gaining familiarity with the keyboard. Sparing the little brain unnecessary effort, Miss M. has avoided naming any keys but C, D, B and A. Wishing to give Doris the triad in the form so admirably presented in the method she had drawn upon for other early technic—hands alternating on the successive keys of the triad and ascending several octaves, one key at a time—she gave it thus, "C-skip-skip." When established in one octave Doris's eyes found C an octave higher and they played the triad there, later adding a third. Putting them together, they played, left and right alternating, and sang, *C-skip-skip, C-skip-skip, C-skip-skip, C!*

ending with a joyous, exultant tone in the spirit of "Excelsior!" When this was very familiar, they sang another song to the ascending tones,

*Jack on his beanstalk climbed up to the sky!*

feeling and making an accent on every C. Later, they hope to be able to climb back, singing,

*Jack on his beanstalk climbed back bye-and-bye.*

One of Doris's pieces, where the song says *C-D-E-F-G*, has fixed G in her mind. This was utilized to play the *G-skip-skip*. The bright eyes are learning skill in picking out the key wanted without stopping the journey. The *D-skip-skip*, with its exciting variation of a black key, is now "in the works."

To interest her and give her the pleasure of listening to a chord, after Doris had conquered the *C-skip-skip*, Miss M. played the triad chord form. Her impulse was at once to do it herself. Alas! the weak little fingers sprawled helplessly. She was shown that she could sound C and E together and E and G. But she longed for the big full chord. So an experiment was tried. She was made to arch the fingers, 1, 3, 5, and merely touch the keys. Fortunately relaxation was becoming a habit. Miss M. touched her triad and Doris touched hers, alternately, a number of times. Suddenly the teacher jerked her wrist up, and the chord rang. Doris copied the motion and, to her delight, her chord rang.

### Ear Training

THE DIFFERENCE between *hearing* and *listening* is something we all painfully realize. To make a *listener* of each pupil is a paramount duty, with infinite possibilities. "What do you hear?" is generally part of the daily lesson and covers listening to *time, tone and tune*. Do I play *high or low?* Is this a *long bell tone?* What *time* is it *by this clock?* Is this a *C-skip-skip?* What song am I playing? Playing for Doris's enjoyment

becomes of the utmost importance because every step adds to knowledge and taste. She is sometimes asked to play of her songs on the dumb piano. It is found that she can carry the air with her voice, also, that the pitch Middle C, by constant recurrence, has fixed in her ear. The teacher plays song with harsh tone, with lifeless with truth of tone, letting Doris which is good.

So far Miss M. has not attempted intonation or expression of rhythm except it comes naturally through the words of the songs. In preparation for the of rhythm, Doris and she tap the latter's voice indicating stress or accent. For *feeling* steadiness of time metronome is employed with various

"Why don't you count 1, 2, 3, 4, 7-?" asked Doris one day.

Miss M. interrupted her journey to 100, glad of her question, and explained little of the fundamental idea of music.

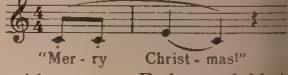
"Music," she said, "goes in 2's or 4's—sometimes more," and they began on counting "1-2, 1-2."

As the chief business with Doris is to start right habits, Miss M. emphasizes constantly *true beginnings* and *ends*. Often the little hand is flopped vigorously in the air, without suggestion, before beginning a "piece" to insure a loose "down," and an inquiring look from teacher at the end is enough to tell Doris that she has not *hung* her hand taking it off the keys.

After about eleven weeks Doris is eager for the daily lesson.

At Christmas time (soon after lessons had begun) she learned to play

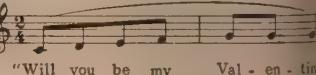
Ex. 4



"Mer - ry Christ - mas!"

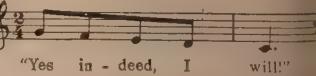
wherewith to greet Father and Mother on Christmas morning. This, a week later, became *Happy New Year!* On St. Valentine's Day her little fingers and voice labored to ask her mother

Ex. 5



"Will you be my Val - en - tine?" giving the answer herself:

Ex. 6



"Yes in - deed, I will!"

To keep the interest at white heat a definite plan for each lesson—a some element of variety. To secure with wee Doris such bits of recreation as the *fireflies*, the *cat*, the *bear*, *dramas*. All young teachers should be taught never to "trust to for giving an honest, worth-while to even the most elementary pupil.

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## Records and Radio

(Continued from page 398)

, although both own a nostalgic en-  
characteristic of their Norse origin.  
recording is unusually fine.

months ago we spoke somewhat at  
on the merits of Mendelssohn's  
"Symphony" in the Columbia re-  
played by Sir Hamilton Harty and  
allé Orchestra. Since then another  
of this work has been issued by  
The new one is played by the  
ala Orchestra under the direction of  
Panizza, a well-known Italian oper-  
conductor. Signor Panizza stresses  
ent much more than did Sir Hamil-  
ld his reading suggests the theater—  
ugh Mendelssohn had definitely out-  
a story with this work, which he  
t.

ever, Panizza's is a creditable and  
story reading, perhaps not as vital  
tive as Sir Hamilton's but none  
s is recommendable. (Victor album

those who admire the ostentation and  
y of Tchaikovsky's "1812 Over-  
Stokowski's spirited and scintillat-  
ing of this piece, on Victor discs  
7500, will prove a veritable stimu-  
Stokowski fairly squeezes all the  
glamour and theatrical pomposity  
from this score. The recording is  
cable.

## Music for the Dance

HAS been said of Manuel de Falla  
"his mental background is strongly  
ed by the dance." This is unques-  
tively true because his most interesting  
sitions are those written for the  
Among these, his ballet "El Amor  
or "Love, the Magician," is an  
ing work. It is written for cham-  
chestra, with vocal parts, to be sung  
manner of the Spanish Gypsy singer  
e of singing which partakes of  
and declamation. No one ex-  
the folk spirit of his race more  
than de Falla. His music acclaims  
immediately as being Spanish to the  
ore. It is the music of the people,  
l by the ingenious instrumentation  
harmonization of a musician who  
his material and his medium of ex-  
as do few of today. "El Amor  
has been said to be representative  
Andalusian countryside. Many of  
o know this music in the orchestral  
arranged from the ballet, which was  
by Columbia and Brunswick some-  
back, will welcome a new version  
includes a singer in the song sections.  
deftly performed by the *Orquesta*

Bética de Cámara, an organization founded  
by de Falla in 1925 and conducted by Ernesto Halffter. Conchita Velazquez, a  
Spanish mezzo-soprano, sings the vocal  
parts with appropriate abandon and tonal  
richness (Columbia discs 17020-17023).

For those who have found and liked  
the spell of de Falla's music, we recom-  
mend Conchita Velazquez's singing of his  
"Seven Popular Spanish Songs." She has  
caught their true spirit and moods and,  
with her dark sensuous voice, she admirably  
projects their racial characteristics  
(Columbia discs X4575 and 4599).

## Freedom with Restraint

NE OF the most striking of Schu-  
mann's piano works is his Symphonic  
Etudes, Opus 13. It is here that "his  
power of variation is shown at its best,"  
says Hadow. "They also push freedom to its  
utmost limit," he further imparts,  
"but they never lose touch with their orig-  
inal text, and, in richness, brilliance and  
vitality, they are almost worthy to rank  
beside the highest efforts of Schumann's  
great successor (Brahms)." Cortot gives  
us a vital and at the same time refined  
interpretation of these studies (Victor  
album 122). A previous recording, played  
by Percy Grainger, lacked the understand-  
ing of the work, which Cortot has, and  
also the posthumous variations which the  
new recording includes. The quality of  
the piano tone is not of the best.

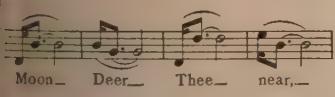
The Viennese soprano, Lotte Lehmann,  
possesses one of the most beautiful and  
satisfying voices of today. Her excellent  
diction and her perfect comprehension of  
a phrase make of her one of the great  
artists of all times. It is a pleasure, not  
soon to be forgotten, to hear Mme. Leh-  
mann's singing of Bach's sacred melodies,  
*Ach bleib' mit deiner Gnade* and *O heil' ger  
Geist, kehr'bei uns ein* (on Columbia disc  
4062M) and of Elisabeth's two arias  
*Dich, teure Halle* and *Gebet* from *Tann-  
häuser* (on Columbia disc 4063M).

Schlusnus, who has given us many con-  
summate lieder recordings, adds another  
to his already imposing list. From Wolf's  
settings of Moerike's poems he selects  
*An die Geliebte* and from his "Italien-  
isches Liederbuch," *Dass doch gemalt*.  
Both, love-songs of deep poetic conviction,  
are sung with fine regard for nuance,  
phrasing and sentiment. (Brunswick disc  
85010). Another disc, recently contributed  
by a perfect lieder artist, is Sigrid Onegin's  
recording of two Mozart songs, *Das  
Veilchen* and *Sehnsucht nach dem Frueh-  
ling* (Victor disc 1506).

## The Waters of Minnetonka

(Continued from page 396)

its melody on his cedar flute. It  
his melody:



explained that this was a song "many  
old, and he translated the story,  
furnished the material for the poem.  
tory ran thus: Moon Deer loved Sun

They loved through tears, because  
ters of the Moon Clan according to  
law married into the Eagle Clan and  
the Sun Clan. Sun Deer and Moon  
ran away, far to the East and North.  
came to a beautiful lake, Minnetonka

("Minne," in Sioux, means "water," and  
"Tonka" means "large and round"). They  
were unhappy there, because their traditional  
enemies, the Chippewas, lived across  
the lake. Tragedy ahead—the lovers vowed  
to die together. They were lost forever,  
as the waves engulfed them. And the  
legend concludes with *The waters of Min-  
netonka will forever sing their love song.*"

This furnished the suggestion for the  
accompaniment of the song:

Ex.2



which has added a rhythmic charm and  
contributed much to its popularity with  
both musicians and public.

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phony Orchestras and Concert Band. Seven Spacious Buildings, Faculty of 95.Dormitory pupils have advantages not offered in any school of music, including Boxes at  
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# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

## Advance of Publication Offers—June 1932

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ALBUM OF ORNAMENTS—PIANO.....	30c
CAROLS OF PRAISE FOR CHILDREN'S DAY— SERVICE .....	5c
CHORAL ART REPERTOIRE—MIXED VOICES... .	50c
DISTINCTIVE MALE QUARTETS .....	35c
EIGHT HEALTHY, HAPPY TUNES—DE LEONNE.. .	25c
EIGHT HOURS AT OUR HOUSE—PIANO— BUSS .....	25c
GREAT DAYS IN AMERICAN HISTORY—MIXED VOICES—R. R. PERRY .....	35c
LITTLE SCARLET FLOWER, THE—OPERETTA— TREHANKE .....	30c
MUSIC OF THE FLOWERS—PIANO COLLECTION	35c
ORGAN ACCOMPANIMENT AND REGISTRATION— CHAS. N. BOYD .....	2.00
SACRED TRIOS FOR WOMEN'S VOICES.....	35c
SELECTED CHORALES—BACH .....	35c
SPRUGHTLY RHYTHMS—PIANO, .....	35c
STANDARD VOCAL CHARTS—PROSCHOWSKI... .	1.00
TRIO REPERTOIRE—VIOLIN, CELLO AND PIANO	90c
UNISON SCHOOL SONGS .....	20c

## OUR COVER FOR THIS MONTH



The cover painted expressly for this issue of THE ETUDE MUSIC MAGAZINE is by Conrad Dickel and it has been very fittingly entitled *By the Waters of Minnetonka*. Mr. Dickel, although yet a young man, is a very successful artist located in Philadelphia and during the last ten or twelve years has done some particularly conspicuous things in the field of commercial art.

Minnetonka is a beautiful lake in Minnesota. This lake has been made famous by the world renowned Indian love song by Thurlow Lieurance entitled *By the Waters of Minnetonka* which utilizes authentic Indian themes and is based on the legend of two lovers, one of the Sun clan and the other of the Moon clan in the Sioux tribe who, loving against tribal law, foiled the pursuers, who would have separated them, by choosing to let the waters of Minnetonka close over their heads and take them together into the spirit world.

The song makes vivid the tradition that the ghosts of these lovers yet linger about Lake Minnetonka. The silver ripples, it is told, mourn for them and the winds bear the cry afar. In the song is heard the steady and regular beat of their paddles and one almost sees the diamond-spray drip off in the moonlight as they pass once again in their ghost canoe. A violin obbligato, typifying the wind, echoes the soft harmonies of the accompaniment which rocks to and fro on harp chords, between the major key and its relative minor, in and out of that singular domain musicians know as the "added Sixth" chord and its derivatives.



THE MERRY-GO-ROUND

All life is a glorious merry-go-round. Fortunately for all of us, nothing ever really stands stock still over any considerable period. Often we pass through cycle after cycle scarcely knowing it. Just as at least four times in the last half million years, the ice has come down from the North Pole and covered a large part of the land we now occupy and still remains with us in vast areas in the form of glaciers, so do our daily affairs move with a rhythm that is uncanny and fascinating. The cycles of business ups and downs during the last one hundred years intrigue all students of economics and finance. The business depression from which we are now patiently emerging is only one of nineteen from which our country has triumphantly evolved. The main thing for you, our readers, who depend upon music for your bread and butter, is to keep your eyes on the brass ring as the merry-go-round goes round and round and round.

Remember that little brass ring which we tried so hard to stab as we rode on the merry-go-round of childhood? The synonym of that ring is success. Thousands miss it because they don't know its value, because they are indifferent, because they are too unskillful to grasp it, but mostly because they are not ready at the right time. It is gone before they know it. Getting ready in ample time is half of the basis of success. Every teacher who reads this little business editorial should have in hand at this moment the selection of "on sale" music and materials with which to open and plan the coming season. For nearly fifty years the THEODORE PRESSER Co. has been helping teachers by sending such materials well in advance. If you have not written for yours, every day lost is now vital.

The merry-go-round won't stop, and the opening of the next season will be here before you know it.

## MUSIC OF THE FLOWERS ALBUM FOR THE PIANOFORTE

Ever since there have been composers of music they have frequently sought to express in the language of tones the charm and loveliness of flowers. A very long list could be compiled of the most liked compositions of this type. We have selected with due thought a number of these and are issuing them in an attractive album.

It is common knowledge that flowers can convey messages of joy, love, hope and so forth, which words sometimes fail in doing. These pieces are likewise very happy, inspiring affairs and are bound to prove a source of pleasure to the teacher and pupil.

A great variety of compositions will be noted in this album. None of the pieces is of more than moderate difficulty.

Such a collection is sure to be a tonic for the apathetic pupil, a delight to the industrious and a treasure house for the artistic. For a limited time we are offering this album at the special prepublication cash price of 35 cents a copy, postpaid.

## SACRED TRIOS FOR WOMEN'S VOICES

This collection is the result of an insistent demand for women's trios for use in churches. It contains approximately twenty numbers, all of a dignified and churchly character, each distinct in mood from the others. All are from the pens of well known composers.

While this book is being completed we can offer it at the special introductory price of 35 cents per copy, postpaid.

## GREAT DAYS IN THE AMERICAN REVOLUTION

### EIGHT PATRIOTIC CHORUSES FOR FOUR-PART SCHOOL CHORUS

By ROB ROY PERRY

We take pleasure in announcing the publication of this group of eight school choruses based on the history of the American Revolution.

The school music supervisor who is seeking material to correlate music study with other school subjects will find in this work fresh, stimulating ideas of genuine worth. The American historical subject has been much neglected in school music issues, and these spirited texts and the appeal of the patriotic motivation will insure their success with the school chorus.

The texts, written by Frederick H. Martens, are based on eight decisive battles of the Revolution, and a short, historical note is appended to each of the eight numbers.

The music is martial and spirited, easy to sing and strictly within the right range for school voices. Several familiar tunes are introduced in the work, including "Yankee Doodle" and an Old English song "The British Grenadiers."

In advance of publication, single copies may be ordered at the special cash price, 35 cents postpaid.

## ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

Teachers and students making a collection of *The Etude Musical Portrait Series* (See page 390 of this issue), may secure from the publisher extra sheets of this page or those previously appearing for the nominal price of 5 cents a sheet, postpaid—25 cents a dozen sheets, postpaid.

## SUMMER MUSIC READING

Practical books for summer reading to thousands of students and teachers often the most productive and the expensive part of their musical program. Every ambitious person knows that summer affords a means for getting in a way that cannot be accomplished mid-winter. The best way in which to build is to make a definite plan based upon a knowledge of your needs. Take a piece of paper and list down those things in which you are deficient. Perhaps it may be technique and perhaps a two month course in scale playing will be needed to refurbish this vital part of your work. Perhaps you need to study further the subject of interpretation or expression. Perhaps it is touch, or theory, or history, all of which things can be brushed in amazing ways by self-study. Here is a list of books which are directly pertinent to this subject:

### Technique

Mastering the Scales and Arpeggios (Cooke).

Complete School of Technic (Philip).

The Virtuoso Pianist (Hanon).

The Pianist's Daily Dozen (Mac-

### Touch

Touch and Technic (Mason Volumes).

Twenty Studies for Cultivation of

Singing Tone (Concone).

Special Studies in Staccato and

Sixths and Octaves (Rogers).

### Expression

Principles of Expression in Playing (Christiani).

Descriptive Analyses of Piano Work (Perry).

Stories of Standard Teaching (Perry).

Well Known Piano Solos, and How to Play Them (Wilkinson).

### History and Biography

Standard History of Music (Cox).

Complete History of Music (Baltz).

Life Stories of Great Composers (Streatfield).

### General

Music and Morals (Hawkins).

Musical Progress (Finck).

Great Men and Famous Musicians (Cooke).

The Art of Music (Cooke).

Music as an Educational and Social Asset (Barnes).



## SPRUGHTLY RHYTHMS

### FOR THE PIANOFORTE

This album is nearly ready but is continuing to accept orders during the month at the advance of publication of 35 cents a copy, postpaid.

It is an album that will be welcome to teachers as well as by all who love the piano but who never have had the opportunity to develop a technic enabling them to play music beyond the medium. The numbers in this collection are particularly delightful because they are individual rhythms one can "feel." of the material in this collection is utilized for little ballet dances by pairs or groups and some numbers are suitable for soft shoe or tap dancing. These compositions are chiefly in two and a half to three and a half time, going beyond the fourth grade.

Whatever you would make habitual, practice it.  
—EPICTETUS

DISTINCTIVE MALE QUARTETS  
SPECIALLY DESIGNED FOR RADIO AND  
CONCERT USE

popularity of male quartets is on the increase. The rich, sonorous of four well-blended men's voices is known. Over the radio such groups are being featured with greater frequency and success. Supply of male quartet music is good. Here in this book we have a goodly number of compositions distinctive, melodic and appealing. The vocal ranges are not great, the grade of difficulty in any of pieces excessive. The various types positions which are most sought male quartets are all to be found pages of this attractively arranged

not miss the opportunity to secure at the special introductory price cents, postpaid.

LITTLE SCARLET FLOWER  
AN OPERETTA IN THREE ACTS  
AND LYRICS BY MONICA SAVORY  
MUSIC BY BRYCESON TREHARNE

There is always a place at the top for an operetta of genuine originality and we predict a great success for this refreshing and entertaining work by the brilliant composer and editor, Bryceson Treharne. The music is extremely interesting and attractive I appeal not only to the high school supervisor but to professional talent

Story of the book is decidedly intriguing, with deft touches of quality which carry this work far beyond the limits of the average of this kind. Copies of this unusual and fascinating operetta may be secured at an advance by taking advantage of our pre-publication offer, cash in advance 30 cents, postpaid.

SELECTED CHORALES  
by JOHANN SEBASTIAN BACH

re all aware that the law of "the fittest" is a law which to the whole animal kingdom, to business, to individuals and so The music of Bach has survived it is so tremendously expressive

is a very carefully chosen selection of the most interesting from his pen. They are, of written for four voices—in the contrapuntal style of which he was a great exponent. The texts have very tastefully made and are in with the lofty appeal of the music. throughout our country the use of the music of Bach in schools and colleges is constantly becoming more popular. These chorales will be well in place of some of the more hymn tunes.

Special introductory price for this 35c a copy, postpaid.

ALBUM OF ORNAMENTS  
FOR THE PIANOFORTE

a pleasure to announce that the work on this volume has now completed and that our mechanical agent will soon have copies ready for subscribers. The task of finding suitable material for this work an easy one, but we are sure that wise teachers will appreciate the in it contains of early medium piano pieces exemplifying the ornament in standard and modern contexts. Among the composers represented in this volume are: Couperin, Ventani, Handel, Schubert, Frank, Paul Zilcher and, of course, the Johann Sebastian Bach. Copies will be ordered this month at the advance of publication cash price, 35c, postpaid.

## CHORAL ART REPERTOIRE

## MIXED VOICES

By EDWARD ELLSWORTH HIPSHER

Tunes there are that grip the soul and go on year after year singing themselves into our life fibers and enriching our emotional nature. We sing them over and over again, perhaps not audibly, and this not because we want to do so but because we cannot do otherwise. They are a vital part of the great ocean of human experience.

The teacher, who chooses wisely the materials for those under instruction, is ever on the alert for a means to employ these master melodies of the ages. They are the bread on which the finer powers of the student are nourished. And so it is that in this volume we are presenting a collection of the most artistic works of the ages, works that the great musical world has learned to love, and these are carefully arranged to bring them into a practical form in which the average High School Chorus may study and perform them, and in the doing of this have the thrill of feeling that they are participating in the best that the masters have contributed to the world.



MUSIC SUPERVISORS NATIONAL CONFERENCE  
1905 — SILVER ANNIVERSARY — 1932

STANDARD VOCAL CHARTS  
By FRANTZ PROSCHOWSKI



The writer of this Publisher's Note was formerly a voice teacher for many years. When a student in Germany, he picked up at a scientific establishment in Berlin a plaque showing a cross section of the human vocal organs. This was one of the most valuable purchases he ever made. It was possible, by means of this, to show the pupil instantly where certain tightenings occurred, where certain organs were strained, and thus to accomplish in a few minutes what cannot be accomplished by hours of words.

Now we have the privilege of announcing a set of five charts actually designed by the famous vocal teacher, Frantz Proschowski, which will put this material in the hands of the teacher and also will provide a great amount of additional information that the teacher may have on the walls of his studio when needed. These five charts are published on three sheets of substantial heavy paper, in durable fashion and cost, at our advance of publication price, only \$1.00 for five designs, life size. We cannot imagine anything which is really more needed by every vocal teacher (either private teacher or class teacher). The investment of \$1.00 in these charts should save both pupils and teacher hours of time.

By taking advantage of our advance of publication offer, a single specimen copy of this unusual book may be had for 50 cents, postpaid.

## EIGHT HOURS AT OUR HOUSE

## A SET OF EASY PIANO PIECES

By PAUL BLISS



The first approach to rhythm in music is greatly simplified by the use of the natural accent of familiar words, and Mr. Bliss, whose piano and vocal music has made him widely-known, has used this idea in this set of clever and attractive pieces.

A special rhythmic figure or elementary technic point is covered in each number and the left hand is given a part just as interesting as the right. There is nothing difficult for the youngest child in this work, no octaves, no pedaling, and every note is fingered.

The price of this book in advance of publication is 25 cents a copy, postpaid.



EIGHT HEALTHY, HAPPY TUNES  
FOR THE KINDERGARTEN CLASS AND THE  
VERY FIRST GRADE IN PIANO

By FRANCESCO B. DELEONE

This set of little pieces for very young children will prove a real novelty for kindergarten use or for beginners in piano.

The charming verses making up this set are by Edmund Vance Cooke, whose poems about the "moo-cow-moo" and the "big white n'angel" have brought delight to the hearts of thousands of children everywhere. In this set, Mr. Cooke discusses "Helpful Hands," "The Wind Comes in the Window," "The Very Good Cow," "Hello, Mr. Toothbrush" and other subjects close to the life of a child.

The composer, Francesco B. DeLeone, who is well known for his writings in all forms of music, has succeeded in giving to these little rhymes precisely the type of music which suits the picture.



## TRIO REPERTOIRE

## FOR VIOLIN, CELLO &amp; PIANO

The increasing popularity of the violin, cello and piano trio as a school group, in radio programs and on the concert stage, and the great success of our collection entitled *The Trio Club* issued for these instruments, induces us to announce a second volume called *The Trio Repertoire*.

The selections in this second book will be slightly more difficult than in the former collection, but the music will be equally attractive and varied. The classic period will be well represented by such composers as Schubert and Beethoven, and there will be practical arrangements from Brahms, Carl Bohm and contemporary composers.

The string parts will be carefully edited with bowings and fingerings, and the piano book will be published with the violin and cello parts printed in score.

While this compilation is in course of preparation we will accept advance of publication orders for the complete set at the special cash price of 90 cents, postpaid.

## CAROLS OF PRAISE

## A SERVICE FOR CHILDREN'S DAY

The supply of material for this particular festival day is far from adequate. What there is generally lacks the tunefulness which will appeal to youngsters.

We take great pleasure in announcing the forthcoming publication of this little service. It contains a goodly number of melodious and easy musical selections and interspersed among them will be found many excellent recitations, motion exercises and pantomimes. Among the recitations there are two or three especially designed for very young children, indeed.

We feel that the success of this service is unquestioned for it really fills a great need. A single copy can be purchased now at the special introductory price of 5 cents postpaid.

ORGAN ACCOMPANIMENT  
AND REGISTRATION

By CHARLES N. BOYD



The details in connection with issuing a book are many and varied. We are glad to say, however, that the work on these splendid volumes for organists is approaching completion and copies should be ready before many weeks.

Mr. Boyd lives in Pittsburgh, Pennsylvania. He has won a merited renown as a teacher, writer and organist. We cannot praise too highly his treatment of the subject of organ registration as exemplified in this book. The average organist becomes too easily satisfied with the management of the stops of the instrument he plays and consequently would be tremendously benefited by the use of such an inspiring and thought-provoking discussion.

One of the best features of the book is the list of organ stops with a brief description of each which is placed near the beginning of the first volume. Then there are also several fine musical compositions used to illustrate the various matters discussed in the text.

This valuable work can still be obtained at the special advance of publication cash price for the complete work, which is in two volumes, of \$2.00, postpaid. Not supplied separately.

## UNISON SCHOOL SONGS

This new collection of school songs for unison singing is prepared to fill that very definite need for the right kind of music in the early elementary period of school life. When rote and kindergarten songs no longer suffice and when the pupil is not yet ready for part singing, such material as is offered in this collection is essential. The songs in this book will appeal to young children, and the piano accompaniments are being prepared with a view toward giving adequate support to group singing.

A single copy may be ordered at the special advance of publication price, 20 cents, postpaid.

(Continued on page 452)

ADVANCE OF PUBLICATION  
OFFERS WITHDRAWN

The announcement of the publication by THEODORE PRESSER Co. of a new piano educational work always creates much interest. Our patrons know the painstaking editorial care and attention given to the material we present for educational purposes, and in no manner is this confidence better shown than in the advance subscriptions received when these works are announced in this Publisher's Monthly Letter. The book we are withdrawing from the Advance of Publication Offers this month has enjoyed an exceptionally large advance sale. Copies may now be obtained on our usual liberal terms.

*The Story of Nanyka*, by John Mokrejs, is a very first piano book for young children in which the fundamentals are presented through the medium of a fascinating tale of the adventures of a little Czech-Slovakian peasant girl in which are interspersed tuneful piano pieces. Mr. Mokrejs is a prominent New York teacher whose compositions are widely used by teachers and pupils. Price 75 cents.



Those which do win favor require additional copies printed to supply the demand for them and every month some of these are coming up on the printing orders. Some of the more prominent ones in the last month's order are named below:

SHEET MUSIC—PIANO SOLOS				SHEET MUSIC—VOCAL DUET			
24769 Garland Waltz—Hopkins ..	1	\$0.25	30264 Mighty Lak' a Rose (Soprano & Alto)—Nevin ..				.50
24862 May Day Waltz—Bugbee ..	1	.25					
24868 The Big Bass Singer—Rolle ..	1 1/2	.30					
1956 En Route (March)—Engelmann ..	2	.25					
8802 Rippin' Water (Intermezzo)—Anthony ..	2 1/2	.35	School Trios (Part Songs for Soprano, Alto and Bass Voices) ..				.75
23423 Chinatown—Rogers ..	2 1/2	.30	Songs of the Child World (Volume One)—Riley & Gaynor ..				1.25
18721 Winds of Spring (Waltz)—Bolling ..	3	.40					
30111 The Stars and Stripes Forever! (March)—Sousa ..	3	.50	CHURCH MUSIC				
30177 Elves at Play—Mueller ..	3	.40	Anthem Treasury ..				.35
17323 Dance of the Sprites—Morrison ..	3	.40	OPERETTA				
2677 Evening Chimes—Heins ..	3 1/2	.40	Crimson Eyebrows—Dodge ..				1.00
30140 Prelude in E flat Minor—D'Koren ..	4	.35					
19314 La Ballerina—Krentzlin ..	4	.50	SHEET MUSIC—VIOLIN SOLOS				
5486 On Lake Chautauqua—Williams ..	4	.40	30481 Lamento—Kramer ..	3	.60		
23676 Love Triumphant—Rolle ..	5	.50	30483 Twilight Meditation—Hyatt ..	3	.50		
24120 Pepita!—Fourdrain ..	5	.40	30482 Petite Valse—Mueller ..	3	.35		
SHEET MUSIC—PIANO DUETS			OCTAVO—MIXED, SACRED				
15034 The Trumpet Call (March)—Loc-Evans ..	2 1/2	.40	20284 From Thy Love as a Father, from "The Redemption"—Gounod ..				.08
25282 Water Nymphs (Waltz)—Anthony ..	2	.40	20300 The Dresden Amen—The Sevenfold Amen—Stainer ..				.05
25283 Arrival of the Brownies (Galop)—Anthony ..	2	.40	21083 Saviour, Breathe An Evening Blessing—(Alto Solo with Violin ad lib)—Ambrose-Felton ..				.12
1039 Electric Flash—Goezeler ..	3	.60	21044 I Will Pour Out My Spirit—Lindsay ..				.12
23420 Grande Valse Caprice—Engelmann ..	4	1.25	6233 Sun of My Soul—Parker ..				.15
SHEET MUSIC—PIANO, SIX HANDS			OCTAVO—MIXED, SECULAR				
30485 Valse Enfantine—Mueller ..	2	.50	15608 From the Old Homestead—Licurace ..				.20
			20764 Chant of the Corn Grinders—Licurace ..				.12
SHEET MUSIC—TWO PIANOS, FOUR HANDS			20963 Driftin'—Strickland ..				.12
30291 Good-Night from "A Day in Venice"—Nevin ..	3 1/2	1.25	35223 We March, We March—Sousa ..				.08
SHEET MUSIC—TWO PIANOS, TWELVE HANDS			OCTAVO—TREBLE, SECULAR, UNISON				
536 Bella Bocca (Polka)—Waldteufel ..	2 1/2	1.10	10992 A Merry Gipsy Band—Vernon ..				.08
			15602 A Gentian—Bericold ..				.10
PIANO COLLECTIONS			OCTAVO—TREBLE, SACRED, THREE PARTS				
Sousa Album for Piano Solo ..		1.25	35023 Rachem (Mercy)—Manza-Zucca ..				.15
Student's Classics, Volume One—Mathews ..		.75	20336 Nearer, My God, To Thee—Marks ..				.10
Musical Zoo (Teacher and Pupil Duet) —Wood ..		.75					
PIANO INSTRUCTORS AND STUDIES			OCTAVO—TREBLE, SECULAR, THREE PARTS				
Standard Graded Course of Studies (Grade One)—Mathews ..		1.00	21036 Spring in Heaven—McCollin ..				.30
SHEET MUSIC—VOCAL SOLOS			35013 It is the Sunset Hour—Spross ..				.12
30419 Boat Song (High)—Ware .. (T) ..	.60		33222 The Last Hour—Kramer ..				.12
12241 Jean (High)—Burleigh ..	.60						
30034 In Mar-Time (High)—Speaks (R) ..	.60						
30052 Nichayo! (Nothing Matters!) (High)—Manza-Zucca .. (T) ..	.60						
30161 Sweetest Flower That Blows (High)—Howley .. (R) ..	.50						
30486 When They Ring the Golden Bells—DeMarcellie ..	.40						

## AN ETUDE BARGAIN OPPORTUNITY

For the three summer months, June, July and August, we will send three fine summer numbers of THE ETUDE MUSIC MAGAZINE for only 35 cents. This offer is good only in the United States and Possessions. On Canadian subscriptions add 15 cents and on foreign subscriptions, 20 cents to cover postage.

Now is the time to introduce THE ETUDE to some musical enthusiast not familiar with this fine magazine. Make a list of those whom you wish to favor. Send to us with your remittance and add greatly to the musical enjoyment of your friends. See special announcement on another page.

## CHANGE OF ADDRESS

Those who desire THE ETUDE sent to their summer homes, should write us at once giving both old and new addresses. Be sure to tell us when you wish Fall numbers sent to your city home so that we will have ample time to make the change. We should have at least three weeks advance notice.

## “CANDLED”

Before modern storage methods insured most all eggs as being acceptable to the housewife, the dealer, who wanted to supply his customers with the best, made it a feature of his service to “candle” all eggs before selling them.

Each month, the Publisher's Printing Order tells of numbers which have proved acceptable after having been exposed to the unprejudiced judgment of music teachers and active music workers everywhere.

There are many compositions which deserveably have been published, but because of a lack of appeal, many never even sell out the first edition. Those which do win favor require additional copies printed to supply the demand for them and every month some of these are coming up on the printing orders. Some of the more prominent ones in the last month's order are named below:

SHEET MUSIC—PIANO DUETS				VOCAL COLLECTIONS			
15034 The Trumpet Call (March)—Loc-Evans ..	2 1/2	.40	School Trios (Part Songs for Soprano, Alto and Bass Voices) ..				.75
25282 Water Nymphs (Waltz)—Anthony ..	2	.40	Songs of the Child World (Volume One)—Riley & Gaynor ..				1.25
25283 Arrival of the Brownies (Galop)—Anthony ..	2	.40					
1039 Electric Flash—Goezeler ..	3	.60	CHURCH MUSIC				
23420 Grande Valse Caprice—Engelmann ..	4	1.25	Anthem Treasury ..				.35
			OPERETTA				
			Crimson Eyebrows—Dodge ..				1.00
SHEET MUSIC—PIANO, SIX HANDS				SHEET MUSIC—VIOLIN SOLOS			
30485 Valse Enfantine—Mueller ..	2	.50	30481 Lamento—Kramer ..	3	.60		
			30483 Twilight Meditation—Hyatt ..	3	.50		
SHEET MUSIC—TWO PIANOS, FOUR HANDS			30482 Petite Valse—Mueller ..	3	.35		
30291 Good-Night from "A Day in Venice"—Nevin ..	3 1/2	1.25					
SHEET MUSIC—TWO PIANOS, TWELVE HANDS				OCTAVO—MIXED, SACRED			
536 Bella Bocca (Polka)—Waldteufel ..	2 1/2	1.10	20284 From Thy Love as a Father, from "The Redemption"—Gounod ..				.08
			20300 The Dresden Amen—The Sevenfold Amen—Stainer ..				.05
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Sousa Album for Piano Solo ..		1.25	21044 I Will Pour Out My Spirit—Lindsay ..				.12
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PIANO INSTRUCTORS AND STUDIES				OCTAVO—TREBLE, SECULAR			
Standard Graded Course of Studies (Grade One)—Mathews ..		1.00	15608 From the Old Homestead—Licurace ..				.20
SHEET MUSIC—VOCAL SOLOS			20764 Chant of the Corn Grinders—Licurace ..				.12
30419 Boat Song (High)—Ware .. (T) ..	.60		20963 Driftin'—Strickland ..				.12
12241 Jean (High)—Burleigh ..	.60		35223 We March, We March—Sousa ..				.08
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30052 Nichayo! (Nothing Matters!) (High)—Manza-Zucca .. (T) ..	.60						
30161 Sweetest Flower That Blows (High)—Howley .. (R) ..	.50						
30486 When They Ring the Golden Bells—DeMarcellie ..	.40						

## WARNING

Beware of fraud agents. The regular subscription price of THE ETUDE is \$2.00. Often an unscrupulous solicitor will offer THE ETUDE at so low a price that the music lover, who wishes to save money, pays out good cash to a swindler. Pay no money to a stranger unless you carefully read the contract or receipt offered you and are convinced of his responsibility. Do not permit a magazine agent to change the terms of a contract. Many fine men and women earn their livelihood by securing magazine subscriptions, but there are always dishonest men and women too who collect a percentage of the price, keep it and the music lover receives nothing. So please help us to protect you by exercising every possible caution in buying magazines by subscription.

## How to Play the Harp

By Melville Clarke Price, \$1.00  
An Instructor that "Tells How" "Shows How" with Interesting Information on the Harp and Harp Playing Along Helpful Diagrams and Carefully Photographs.

This wonderful instrument is a joy to play, and for teaching or study purpose this instructor is without equal for making it a quick and not difficult matter to learn the harp. In addition to the clear and concise instructions and helpful exercises are excellent arrangements of some attractive melodies.

THEODORE PRESSER  
1712-1714 Chestnut St. Philadelphia

All Music Lovers  
ATTENTION!!

On the back cover of this issue you will find an especially designed placard which should be of immense value during the coming months. It reads

START  
MUSIC  
STUDY  
NOW

For the advancement of all musical interests we suggest that you display this announcement in your windows and in any other conspicuous place.

(Continued from page 392)

great man was momentous and indicated that he had a presentiment of death. As soon as he arrived at the writer's office on the previous afternoon, he presented the following question as though it were the chief business of his call. "Dr. Cooke, do you believe in God?" Although the writer knew his old friend was familiar with his religious convictions, his reply was, "Why certainly, Commander." "Well," he replied, "I am glad to hear that. I believe in God. I believe firmly in God. The trouble with the modernistic music of today is that it is written by men who don't believe in any kind of a god. That is the reason why it will not last. Only that lasts which comes from God. These composers think that they do it themselves. Fools! They can acquire technic. They can learn the machinery of composition. They can build great musical structures but they can't make living things. They are not alive. All of my music, all of my melodies are not of my own making; no matter how light, they came from a higher source. I have listened to a higher power."

Four times during the following day Sousa returned to this idea and expressed it in various forms, once remarking, "If there is no God, how could Schubert have rained out several masterpieces, one after the other in one day?" Again he said "Voltaire used to laugh at the idea of God but down in his heart he knew there was a God. At the end he called aloud for his faith. A country without a faith is a country without a soul. Look at Russia. Is any music of great moment coming out of Russia now? Russia is chaos and its music is chaos. Take a man's belief away from him and at once his art starves. They say that music is a luxury. It is, to anyone without a soul. Music is of no use to a chimpanzee. Music inspires, enriches and nobbles. It revives the soul. Surely anything that does that is a necessity and not a luxury. With man, music at times is the thing which brings him closest to his Maker." It actually seemed as though the great bandmaster had made the trip to us to leave this significant message to pass on to young American musicians.

Sousa's marches have stimulated millions. He was the greatest patriotic inspiration of his age.

## WORLD OF MUSIC

(Continued from page 385)

ENCEY OL'COTT, widely known actor, died in Monte Carlo on 8th. His first marked success was 1890's with Denman Thompson in "Homestead." He became popular in American audiences for the singing of allads and himself wrote such as "Mother Machree," "My Wild Rose," and "A Little Bit of Heaven." In 1911 and Sullivan operettas he was won as "Nanki-Poo" in "The Mikado," "The Rackstraw" in "Pinafore," and part was "Sir Lucius O'Trigger" in "The Rivals," in which he was at Ann Arbor, Michigan when he had a nervous collapse from which he recovered.

TON'S "La Sonnambula" was given 16th a revival by the Metropolitan Company, with Lily Pons as Amina. The work had its one hundred and twenty-fifth anniversary on March sixth but had been heard at the Metropolitan since

Z C. BORNSCHEIN of Baltimore awarded the prize of three hundred dollars by the Treble Clef Club of Philadelphia, for a setting for women's voices of Richard Watson Gilder's ode, "The Light."

TON JOHNS, widely known pianist, composer and writer, of Boston, died on March 5th. Born November 7, at New Castle, Delaware, Mr. first studied architecture in Philadelphia, then turned to music and studied at with J. K. Paine and W. H. Shermer. Later, in Europe, he studied under Raif and Rummel. His compositions include about one hundred songs, which became widely popular, and eces for both violin and piano.

MANINOFF'S "Concerto, No. 3," solo and orchestra was on a recent of the famous Philharmonic So-London, with Sir Henry Wood conducted by the composer at the piano.

SIXTH ANNUAL FESTIVAL of High School Festival Association held on April 15th and 16th, at There were both vocal and instrumental competitions.

KIN, REGINA DI SABA (Belkis, of Sheba), an elaborate ballet by Respighi, was given, on January sumptuous presentation at La Scala. According to reports, "Respighi lone himself in creating a musical of greater freedom and ardor than previous works."

RT ELLSWORTH JOHNSTON, the best known of American con-tagers, passed away on March 14th. famous artists who toured under him were Nordica, Caruso, Mary Rosa Ponselle, Beniamino Gigli, gold Godowski.

ERICK B. HAVILAND, composer once tremendously popular "Side- New York and for forty years one of the most important publishers of popular America, died on March 29th. April 17, 1868, in New York; he early the employ of the Oliver Ditson and then joined with Paul composer of that other famous suc- the "waltz song nineties," "On the Wabash," as publishers. Amongst sellers were: *In the Good Old Time; Just Tell Them That You Blue Bell; Down in Jungle Town; Because She Made Dem Goo-Goo*.

DN" COINS, with a value of two have been issued by the Aus- government. Half a million of them put into circulation in honor of the master's birth. coins have been issued, in the past, of Mozart and Schubert.

MUSIC PUBLISHING FIRM of & Co. of Vienna, which was the publish the works of Haydn, Mozart, and Schubert, is reported to be go out of existence. It was in 1770, by Carlo Artaria of Como.

THE FORT WAYNE CHAMBER MUSIC COMMITTEE, organized by the Chamber of Commerce of that thriving Hoosier city, is forwarding a significant movement for the encouraging of small ensemble groups of two to eight amateur players in the home. This is one of the best activities we have known for some time, for the cultivation of a taste for good music. Good luck! And we are sure that the Chamber of Commerce will be glad to give information that will help other communities to make such a start.

POLISH CITIES, to the number of twenty-five, are reported to have formed a federation to support a traveling national opera company.

RIMSKY-KORSAKOFF'S "Sadko" had on March 4th its first performance of the season at the Metropolitan Opera House of New York, and on March 15th the Metropolitan Company presented the same fantastic musical romance at the Academy of Music of Philadelphia. It took this curious wedding of music and legends thirty-two years to reach its première at the Metropolitan in 1930.

"LIVING MUSIC DAY" was celebrated in Cincinnati, Ohio, on February 9th, when seventeen leading orchestras played from 11.30 till 2.30 in the principal places of business. The event was sponsored by the Cincinnati Times Star, with the co-operation of business houses; and the city's best musicians volunteered their services. Let others follow "The Queen City's" lead!

ADOLF LEWISOHN, eighty-two-year-old philanthropist, who has done so much for popularizing music in New York, is reported to be taking singing lessons. What could be more conducive to the general health of an elderly person?

MOZART has another biography, this time by Marcia Davenport, a daughter of Alma Gluck. It deals more with the human interest side of the master's life than with his music and musical activities.

## COMPETITIONS

THE MADRIGAL SOCIETY (founded 1741) of England offers two prizes of Ten Pounds and Five Pounds each for the best two madrigals submitted before July 1st, 1932. Composers will select their own words; alto and tenor parts must be on their respective clefs; madrigals may be in four to six parts; the signature must appear at least at the head of each page; only one composition may be submitted by a composer. More complete details may be had from the Secretary of the Madrigal Society, Kilimanjaro, Chipstead, Surrey, England.

THE EURYDICE CHORUS of Philadelphia offers a prize of one hundred and fifty dollars for a composition in three or more parts, for women's voices, by an American composer. All manuscripts must be received before October 1, 1932; and further particulars may be had from Miss Susanna Dercum, The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

A EUGENE YSAYE VIOLIN PRIZE is announced by a committee formed at Brussels, Belgium, for the purpose of erecting a memorial to the eminent Belgian violinist. The contest is international, and information may be had by addressing the Ysaye Violin Prize Committee, in care of the Brussels Conservatory of Music.

SCORES OF PRIZES, ranging from ten thousand to fifty dollars, are offered by the management of the Moose Music Festival and Exposition to be held at Cleveland, Ohio, from August 21st to 27th. For particulars address Joseph A. Jenkins, Hollenden Hotel, Cleveland, Ohio.

THE SWIFT AND COMPANY PRIZE of One Hundred Dollars is offered for a setting for male voices with pianoforte accompaniment, of Michael O'Connor's poem, "Reveille." Manuscripts must be received before June 15th. Further particulars may be had from D. A. Clippinger, 617 Kimball Hall, Chicago, Illinois.

## Edison and Music

(Continued from page 399)

He showed me his contract with the Lyceum Bureau and that fellow received \$1,000.00 a week, which was a lot of money in those days." Then with a twinkle in his eye, Mr. Edison would say, "You know I got about \$3,000.00 worth of Reményi's music for nothing."

## Von Bülow Faints

I HAVE heard him tell many times the story of Hans von Bülow, the celebrated pianist. He would start this story with, "You know we had a German music director in those days and he was always telling about how great this fellow von Bülow was and insisting that we make a record of his playing while he was in this country. So it was arranged and von Bülow came to make the recording. After he had finished playing, my musical director went over and very apologetically told him that he had played a wrong note in the middle of the composition. 'Impossible!' shouted von Bülow. 'It is impossible for the great von Bülow to make a mistake.' Well, we brought the wax over and put it on the phonograph. Von Bülow listened and, when he heard the mistake he had made, he fainted dead away. I ran over, got some water and threw it in his face. When he came to, he looked bewildered, took his hat and walked out of the room—and I've never seen Hans von Bülow since that day."

While in Hollywood in 1927, I received a letter from Mr. William H. Meadowcroft, assistant to Mr. Edison, requesting that I send him sagebrush for Mr. Edison's experiments in an effort to obtain rubber from American-grown plants, shrubs, vines and so forth. While this has no connection with Edison and music, I mention it in order that one may obtain an idea of the detail into which Mr. Edison went in everything he did. A portion of Mr. Meadowcroft's letter to me follows:

## A Russian Invitation to American Musicians

An increasing number of musicians from America are including a visit to Soviet Russia in their summer travels. Only an occasional outstanding person touches more than the fringe of the Soviet music world. For this reason The American Russian Institute is arranging, with the co-operation of the Soviet Music authorities, a delegation of musicians, composers, orchestral leaders, to visit Soviet Russia in the late Spring. They will meet the leading composers, especially the younger ones. They will have an opportunity to meet the teaching staff of the Conservatory and to learn of their methods of teaching music to the masses; and they will hear the latest compositions, including chamber music, piano

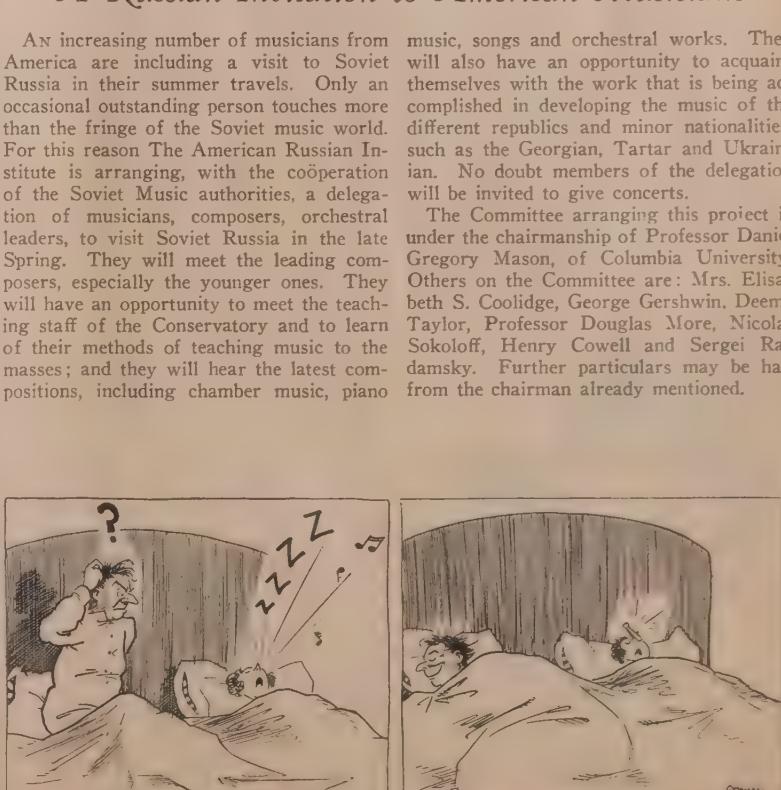
"Mr. Edison thinks that it is quite possible that the sagebrush grows in the outskirts of Hollywood. If so, he would like you to go out and get about two pounds for him. When you find the plants, you can pull up two or three medium sized ones that are alive. You can shake off the earth from the roots. Of course, he wants the whole plant; but in order that the plants will pack closely for shipment, you can cut off the branches. But do not cut off the leaves. Then tie up the whole thing with a stout string so as to form a bundle. Then wrap this bundle in a double thickness of paper and tie up with another stout string, and send it by parcel post, addressed to me at the laboratory. Send the whole plant, leaves, stems, roots and all."

## The Sagebrush Falls Short

N EEDLESS to say, these instructions were carried out and the plants sent, but Mr. Edison later informed me that the sagebrush did not come up to the mark for his purposes, and he had to count it out.

While in Hollywood, Harold Lloyd's still camera-man, Gene Kornman, took a picture of me made up as a very tough-looking gangster. I sent one of these pictures to Mr. Edison, stating that this was the way his pianist looked since going West. He ended his letter of acknowledgment to me as follows: "Keep looking that way and you'll never be jostled."

Music did much for Mr. Edison. It relaxed him and stimulated his imagination; he loved it dearly. Mr. Edison did much for music. Through his invention of the phonograph, musicians and music lovers in remote corners of the world were first given the opportunity of enjoying music properly presented by the world's leading artists.





# JUNIOR ETUDE

## CONDUCTED BY ELIZABETH A. GEST



### Miss Tumble Fingers Becomes Miss Skillful Fingers

By ERNESTINE AND FLORENCE HORVATH

#### Bo-Peep and Nanette

By MARION BENSON MATTHEWS

Little Bo-peep is as *good* as pure gold,  
Practices daily *without* being told.  
Puts the right finger on just the right note,  
And her time flows on like a smooth-glid-  
ing boat.

Eyes are alert for a *sharp* or a *flat*.  
As for a *rest*, why she wouldn't miss that.  
It's not surprising, as you will agree,  
Such a fine *player* is little Miss B.

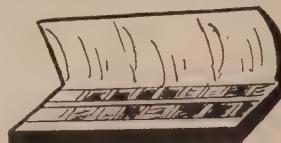
Careless Nanette is as *bad* as can be;  
Doesn't mind playing in quite the wrong  
key.  
Never will practice unless she is told.  
And both her stiff wrists are a sight to be-  
hold.

She has no use for *chromatics* and such,  
Nor for the *rests* does she care very  
much.  
Then wonders why, with a frown dark  
and deep,  
She can never *play well*, like little Bo-peep.

#### Bad Habit Clouds

By I. RIPPLINGER

See those big black clouds! It surely  
does look like rain, and that bad habit  
rain is extra wet. It is so wet that it  
takes a lot of hard work and patience to  
dry out even a single bad habit raindrop.  
And now you see why John and Mary  
have taken that big umbrella. It is  
about the only kind of umbrella that  
will keep the wet, wet bad habit rain  
from soaking you through and through.  
Success City is a long way off, but John  
and Mary probably won't have to turn  
back home because of the bad habit rain.



THE BOX OF PAINTS

"We weren't," began the painting-book.  
"We were just —"

"What?" asked Miss Tumble Fingers  
curiously. "What were you just doing,  
new painting-book?"

"Just remarking," continued the book,  
"that I hope you paint my pictures better  
than you play your pieces of music. For  
you know," he hastened to add, "you slide  
your pinks and browns into one another  
dreadfully, and smudge, and use wrong  
colors all the time!"

"Silly!" exclaimed Miss Tumble Fingers.  
"I use notes, not paints, when I play  
music. And who ever heard of smudging  
notes, or running pink ones into brown  
ones, or using notes that aren't the right  
color!"

To her amazement, the painting things  
returned. "You have the idea exactly!  
Yes, when you play a piece of music  
it is just as if you were coloring a pic-  
ture. Your notes, of course, are the  
colors you use in your musical pictures.  
And when you tumble these notes out in  
just any manner, without expression or  
feeling, why, you are smudging up your  
beautiful picture. When some of the  
notes you play are light and graceful and  
others heavy and horrid, you are sliding  
pretty pinks and blues into cloudy black  
and brown notes. And when you play  
wrong notes—oh dear! that is as bad as  
can be! It is like painting tree leaves  
purple or daisies deep blue!"

Miss Tumble Fingers wanted to cry and  
scold. But she stopped before she did  
either to think over what her book had  
said.

Each piece of music was like a picture  
to paint! That sounded interesting! And  
hadn't her music teacher told her that

fairies dance in some music, or children  
play, or leaves rustle and brooklets ripple?  
Of course she had, and now Miss Tumble  
Fingers seemed to understand.

"But what," said Miss Tumble Fingers  
aloud, "can I do to make my fingers be-  
have? They tumble so and *will* do the  
wrong thing!"

The box of paints replied, "The whole  
trouble is that you didn't do the right  
thing in the beginning. Now, you were  
quite familiar with each color in me be-  
fore you began to paint at all. And you  
painted little, simple things at first, didn't  
you? That is why your aunt sent you a  
new painting-book with more complicated  
pictures in it. She saw how well you had  
done with the simple things."

"I understand! You needn't go on!"  
interrupted Miss Tumble Fingers as the  
paint-box was about to continue. "I must  
study my single notes and get to know  
them well. Then I must practice my  
scales and exercises, which are like little,  
simple pictures. When I have mastered  
these, I shall find it easy to put my colors,  
or notes, in the proper places in my  
larger pieces!"



"Hurray! Hurray!" shouted the paint-  
ing things in a chorus. Miss Tumble  
Fingers, too, danced and clapped glee-  
fully.

Soon people began to notice a change in  
Miss Tumble Fingers' playing. And  
mother no longer had to scold and coax.  
Instead, during the long, frequent prac-  
tice periods, she and father would sit and  
listen.

"Now the music our child plays is like  
beautiful pictures for us to enjoy," they



would agree. "We are rewarded at last  
for the many things we had to do with-  
out so that our daughter might study."

But the painting things and Miss  
Tumble Fingers herself enjoyed the  
change most of all. And when Miss  
Tumble Fingers' name was changed, by  
popular request, to Miss Skillful Fingers,  
how proud they all were!

#### ? ? WHO ARE THEY ?

By ANNE LOWELL.

- (1) Oh happy musician,  
Your "Songs without Words"  
Sound like flowing brooklets  
Or trilling of birds.
- (2) Such quaint southern music,  
Such tender refrains!  
The "Old Folks at Home"  
Never tire of his strains.
- (3) In fields operatic  
We vote him a dear;  
He finished "Falstaff"  
In his eightieth year.
- (4) Sweet melodies melting  
This artist pair made,  
While Robert composed, and  
His lovely wife played.
- (5) To outstanding genius  
Our tribute we bring;  
In four golden sections  
He gave us the "Ring."
- (6) With organ fugues, preludes,  
A name linked so long—  
It's three hundred years, and  
He's still "going strong."
- (7) A middle name for him  
Might "Rhapsody" be.  
How proud is that village  
In far Hungary!
- (8) Immortal composer  
Of opera or mass,  
Whose symphonies thrill, and  
Whose art none surpass.
- (9) He'd dash off a song  
Any time, anywhere;  
Wrote *Hark, Hark, the Lark!*  
On an old bill-of-fare.
- (10) This Shakespeare of music,  
Now who is he, please,  
That mighty composer,  
Of nine symphonies?

(Answers below)

#### Answers to "Who Are They?"

1. Mendelssohn
2. Stephen Foster
3. Verdi
4. Schumann
5. Wagner
6. Bach
7. Liszt
8. Mozart
9. Schubert
10. Beethoven





## JUNIOR ETUDE—(Continued)



## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Playing Accompaniments." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

## Ludwig Van Beethoven

## (PRIZE WINNER)

At our Music Club we studied the lives of many great musicians and among them the life of Ludwig van Beethoven. There are many things that impressed me while reading his life, such as the poor house in which such a great musician was born, the hard life he lived while his father spent money foolishly that could have been used on the family, the great love Ludwig had for his dear mother, the patience he had in his later life when he could not even hear the works he had so faithfully labored on. Beethoven composed some very beautiful sonatas. The "Moonlight Sonata" was one of the best liked.

Beethoven was born in Bonn, Germany, in 1770, and died in 1827.

MARY CATHERINE POWER (Age 11),  
Washington.

## "Beethoven"

## (PRIZE WINNER)

Beethoven was a composer whose name is loved by everyone. His compositions are very beautiful and mysterious. His music belongs to a class of its own, for it contains beauty and deep meaning.

When he was quite young, Beethoven practiced for many hours at a time. He found great pleasure in playing the music of other masters and soon became a remarkable pianist. He loved his violin, too, and he wrote many works for violin and orchestra. His symphonies are played by all good orchestras. My favorites are the "Eroica" and the "Mighty Fifth."

In his later years, when he was deaf, he spent all his time in composing. He loved nature and scenery, and from these he obtained many beautiful themes for various kinds of compositions, especially sonatas.

We think of his character, when we hear his beautiful works, and, as we listen, we bless his memory.

HUGH M. CREASER (Age 14),  
Nova Scotia.

## HONORABLE MENTION FOR MARCH PUZZLES:

Special Honorable mention for March Puzzle : Churchill Carter, Richard Praser. Honorable mention for March Puzzle :

Paul Marcus J. Elwood Barkman, Virginia Humbach, Irene Sebok, Mildred Woelke, Isabella Hennig, Marie Calle, Theresa Weinberger, Katherine Ledbetter, Pauline Stauffer, Wilma Muschewski, Dorothy S. Jones, Edith Admans, Susan Cramfield, Ida Vera Kaminsky, Esther Bradford, Evangeline Carter, Fernande E. Mostertz, William Reed, Dorothy Davidson, Robert John Zinn, Esther Kuczynski, Walter Souchan, Betty Lambert, Elizabeth Flerchingher, Anne Martin, Ruth Rockardson, Warren Wheeler, Louise Noto, Joy Stork, Donald Snell, Betty Clemense, Marjorie Anne Molesworth, Marian Elenbass, Margaret Kersey, Wiltrice Gentry, Doris Johnson, Janice Garby, Leighton Borin, Grace Davis, Anna Nicholas, Sarah Kerbin, Ida Katherine Beeten, Rita Read, Herbert Kanner, Borghild Hommes, Lemuel Evans, Glenna Trimmer, Russel Bolander, Alyse Wall, Roy M. Gulick, Minnie Winnie, Frank Mann, Louise Mann, Virginia Jones, Billy Melbie, Rachel Jean Hanson, Carol Tweed, Ruth M. Schroeder, Lillian Lipanovich.

Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of June. Names of prize winners and their contributions will be published in the issue for September.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

## Beethoven

## (PRIZE WINNER)

Beethoven is one of our best known, best loved, and most honored composers. The day of his birth is not accurately known, but he was baptized on December 17, 1770. He is one of the greatest of German composers.

Ludwig van Beethoven is in music what Shakespeare is in poetry, a name before the greatness of which all other names seem to dwindle and fade away. He stands at the end of an epoch in musical history, marking its climax. He was a great artist only because he was a great man and a sad man. Beethoven's compositions, numbering to one hundred and thirty-eight, range among all forms of vocal and instrumental music from the sonata and symphony, to the simple song and oratorio. On March 27, 1827, the world lost one of its most famous and beloved composers, who left us as a heritage the immortal "Choral Symphony," great sonatas and overtures.

JEANNE SHORTT (Age 12),  
Missouri.

## HONORABLE MENTION FOR MARCH ESSAYS:

Margaret Grady would have received a prize had she given her age. Special Honorable Mention for March Essays:

Herbert Kanner. Honorable Mention for March Essays: Irene Muneretto, Ruth Harriet Kreigbaum, Betty McDonough, Marie Strasser, Grace Davis, Grace Breslin, Rosma Bates, Barbara Sisco, Dorothy Hathway, Garaldine Crumpler, Verna Wahl, Charles Kramer, Irene Jordan, William Kutschinski, Marie Benda, Edith Siegel, Maxine Audelotte, Herbert E. Denison, Wilma Muschewski, Irene Crumpler, Margaret E. Newhard, Patricia Billebenbach, Helen Harriet Martin, Betty McClure, Paul Franklin, Walter Souchan, Bille Rhodes, Dorothy Davidson, Leota Smith, Reva Potashin, John M. Dutton, Mabel Chapman, Betty Clemence, Ronald Yates, Rosalind Lerche, Charlotte Spinner, Naomi Bott, John Allen Polk, Catherine Mueller, Elizabeth Ann King, Rita Schlueter, Ellen Stover, Mary Lewis, Frances Loos, Allene Mittenford, Jay Alderman, Vivian C. Strombeck, Rodney Forsyth, Anna Marie Mitchell, Arline Beiler, Evangeline Carter, Margaret Ann Feddis, Julia Lee Dameron, Leah Harriet Hurwitz, Robert Martin, Marjorie Ward, Ruby Faire James, Dorothy M. Gubbins, June McQuarrie, Brenda Halton, Robert Ramsey, Virginia Jones, Evelyn A. Duncan, Audene Faustett, Marjorie M. Faustett, Rita Read, Rose Mary Snelter, Rose Yasul, Catherine Yamaoka, Kathleen Rohner, Betty Ragle, Helen Densley, Sidney Wood, John Griffen, Lemuel Evans, Bobby Crabil, Martha Ann Whittom, Sonoya Hirata, Kathleen Kelly, Mary Alice Smith, Marvin E. Wittenberger, Claire Stehling, James Stehling, Alice Jaynes, Carol Tweed, Mary Sawyers, Bettie Jen Campbell, Betty Jo Laughner.

## ANSWERS TO MARCH PUZZLE:

B - eauty  
R - epeat  
A - lways  
churc-H  
affir - M  
scale - S

## PRIZE WINNERS FOR MARCH PUZZLE:

Irene Ehr (Age 11), Wisconsin; Eleanor Atwood (Age 11), Massachusetts; Margaret Martin (Age 11), Indiana.

## "Chopsticks"

(Continued from page 408)

the thing down and showed it to his musical friends in St. Petersburg. They were delighted with it, and other musicians set to work to write compositions in which the primo would consist of the "Coteletten Polka" played over and over, while the secondo played off against it with different melodies, in different rhythms, and in different tonalities.

Rimsky-Korsakoff took particular pleasure in the idea and treated it with great scholastic gravity. He used the theme as a fugue subject and as the basis of a minuet and a berceuse and a set of variations. Underneath the repeated primo part he set a fugetta on the notes B A C H and the chorale, "Eine Feste Burg Ist Unser Gott." (This last was never published.) Borodin added a mazurka, a funeral march, and a requiem. Cui and Liadoff assisted in the project. Mussorgsky came in likewise, but since he changed the "Côtelette" tune to conform to his secondo part his contribution was disqualified by his colleagues.

The whole collection was published, in 1879 and immediately came to Liszt's attention. Liszt wrote a letter to the Russian composers in which he called their work "an admirable compendium of the science of harmony, of counterpoint, of rhythms, of figuration, of what in German is called *Formenlehre*" and added that he would recommend that the "Paraphrases," as the collection was called, be adopted as a textbook of composition throughout the world.

The letter was published in a Russian newspaper, and caused a storm. The opponents of the nationalists claimed that Liszt would never interest himself in such small fry as Borodin and Rimsky-Korsakoff, and hence the letter must be a forgery. To prove his good faith Liszt himself composed a trifling paraphrase on the melody which has been published in facsimile in subsequent editions of the collection.

The present (which is the third) edition of the "Paraphrases" is a volume of forty-seven pages containing contributions by all the composers mentioned and by Stcherbatoff as well. Liszt's opinion of the work, which he expressed repeatedly in various letters, is entirely justified, and the "Paraphrases" should be better known than they are.

What is the connection between Borodin's "Coteletten Polka" and Euphemia Allan's "Chop Waltz"? That there is a connection both the titles and the tunes indicate, but just what this connection may be it is difficult, if not entirely impossible, to determine. So far as I have been able to discover, no piece of music bearing the title of "Coteletten Polka" has ever been published. It is possible that the word *côtelette* may appear in the Russian title through mistranslation of the English *chop*. A somewhat similar mistranslation is preserved in the English version of "Cinderella," the translator of which, mistaking the word *vair* in his French original for *verre*, gave the English cinder girl a glass slipper instead of a fur one.

But it does not seem probable that Borodin's "Coteletten Polka" was derived directly from Euphemia Allan's "Chop Waltz," for it is hard to believe that a piece of music published in Scotland should, in the very year of its appearance, become universally known among Russian children in a variant version. Both

Borodin's piece and Miss Allan's go back to an undiscoverable date, original about which only the Allan is competent to speak today, and in which the Allans keep their own as they do about the lesser myste

"Chopsticks," as I observed above, became part of the American folk tradition, and, like all folk music, has gone through variation and metamorphosis process of folk circulation. The variants are endless, and occasionally a tirely new and different melody is along with the printed tune. The common of these variants is:

Ex.5



In some localities and among people the name "Chopsticks" has off the waltz entirely and is applied to other bits of folk music. Some friends have denied hotly that "Chopsticks" is in 3/4 time, and when challenged to produce their "Chopsticks" have the following:

Ex.6



I presume there is not a native citizen of the United States above the age of three who does not know the melody. It is a universal song which there are more texts than counted in any one lifetime. But as my researches go it is known as "Chopsticks" only in the East; at least yet to meet anyone born and bred in Chicago, who knew it by title. Another melody to which the title of "Chopsticks" is sometimes given is this little étude on the black keys:

Ex.7



It is only persons past middle age who have given me this tune as "Chopsticks." The younger generation sing it words of "Peter, Peter, Pumpkin Eater" and do not connect it with the subject of this sketch. These things may indicate that "Chopsticks" was originally not of a specific piece of music but a name for a whole class of compositions played with one finger of either hand. The movement of two forefingers at the keys of a piano might be likened to the movement of a Chinese eating utensil. If the name had this generic significance, by now it has lost it.

Of course if "Chopsticks" were a piece certain critics would find it difficult in locating its original. Those who, as soon as they detected a parallel between a piece of jazz composition and the standard repertory, immediately assume as proven fact the derivation of the jazz tune from a "classic." A critic of this school, at our Example 3, could easily say that the composer of "Chopsticks" was Sebastian Bach, sometime cantor at Thomasschule in Leipzig. For subject of Bach's "Wedge" fugue

Ex.8



"Music is fundamental—one of the great sources of life, strength and happiness."—LUTHER BURBANK.

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### POSTPONING PROGRESS

By Elbert Wooton Carter

Last year a pupil came to my studio with a story I have heard many times. Doubtless it is an old story to many other teachers. It is a story of postponed success. Either through timidity or through lack of judgment this individual had postponed taking lessons until she had reached a state where it was especially difficult for the teacher to make the right kind of a start. She had a good voice, had personality, physical strength, adequate general education, could play the piano fairly well, knew some harmony and musical history and was fundamentally ambitious. Yet, she had lacked the initiative to start studying the voice in an orderly manner.

The strange thing about this particular pupil was that she was fearful about her ability to adjust herself to the life of the big city. She had heard of the great expense of living, the dangers of city life and the *Sehnsucht* that came to all who cut home ties for the metropolis. These things have been exaggerated by the rural press in a way that damages the metropolitan teacher. One can live in the modern city, if one knows how at comparatively slight cost. Some things cost far less than they do in the small town. Decent quarters under safe espionage in safe sections can usually be obtained. The social and moral dangers of the big city are quite what the individual make them. There is often far more objectionable temptation in the small town. As for homesickness that is also a personal problem. If one sets out to be homesick, Fifth Avenue, the Boston Commons or Michigan Avenue may be as desolate as a prairie. Thousands of students go to great cities to study and make precious friends who become lifetime companions. Very frequently the teacher can assist the pupil in making desirable acquaintances.

Of course if the pupil has a luxury complex associated with the city, she may spend thousands of dollars and still be unhappy. The writer assumes that the pupil goes to the city for the purposes of study and will watch expenditures as carefully as at home. It is one of the three things mentioned that has led many to postpone success. It is always a good thing to correspond with the teacher with whom you contemplate studying and frankly state your financial position so that you may be prepared for your living expenses. Many teachers have had pupils coming from a distance for years and will be glad to tell the prospective new pupil what the minimum of living expenses will be. The main thing is to make a start and not waste time.



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